

# KORAKOU

A PREHISTORIC SETTLE-  
MENT NEAR CORINTH





SAUL S. WEINBERG











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*AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS*

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# KORAKOU

A Prehistoric Settlement near Corinth

BY

CARL W. BLEGEN, Ph.D.



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PAUL V. C. BAUR,	} <i>Publication</i> <i>Committee.</i>
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# KORAKOU

## A PREHISTORIC SETTLEMENT NEAR CORINTH

### CHAPTER I

#### INTRODUCTION

At a point called Korakou, not quite three kilometres west of New Corinth and about one kilometre east of the harbor of Lechaëum, the lower Corinthian plateau, which here ends in a bluff, forms a sharp angle within a stone's throw of the sea. A conspicuous mound rises on this angle 35 m. above the sea and *ca.* 15 m. over the level of the plateau to the south. The mound (Figs. 1 and 2), roughly oval in shape, measures 260 m. in length from east to west by 115 m. in width at



FIGURE 1. THE MOUND OF KORAKOU FROM THE SOUTH.

the widest point. Excavations were made here by the American School for a fortnight in the spring of 1915 and again for six weeks in the summer of 1916. A detailed account of the results of these excavations is presented in this report,<sup>1</sup> including a description of the objects found, as well as a statement of the conclusions which it seemed to me might be drawn from them.<sup>2</sup>

A number of test pits dug in a line across the mound of Korakou showed that its core is composed of soft conglomerate on which lies a deposit 4 to 5 m. deep. This deposit is formed by the gradual

<sup>1</sup>The manuscript of this report was presented as a dissertation to the Faculty of the Graduate School of Yale University in candidacy for the degree of Doctor of Philosophy.

<sup>2</sup> Mr. A. J. B. Wace, Director of the British School at Athens, was present a large part of the time during both campaigns, and his invaluable assistance both in the field and afterward in the study of the pottery, as well as in reading the manuscript of the present paper, is gratefully acknowledged. Mr. Ralph Scott, Fellow of the American School, assisted me during the second campaign. I am further greatly indebted to Mr. W. B. Dinsmoor, Architect of the American School, who measured the architectural remains and drew the plan, PLATE VIII; to Dr. A. K. Orlandos, of the Greek Ministry of Education, who made some additions to the plan, drew the separate plans of the several houses (Figs. 110, 112, 114, 119, 121, 123), and also provided the drawings for Figs. 7, 13, 33, 37, 39, 40, 41, 42, 43, 82, 109; and to the Greek archaeological authorities for their unfailing courtesy and assistance—especially to Mr. K. Konrouniotis, who put a competent vase-mender at my disposal and also secured two photographs of vases for me. I wish likewise to thank Professor Edward Capps for his careful reading of the manuscript and his many good suggestions; and my

accumulation of débris and ruins of successive prehistoric settlements and exhibits clear, undisturbed stratification. Numerous foundation walls of stone laid in clay, several layers of decomposed crude brick, and eleven successive levels of habitation appeared. Three main strata are readily distinguishable.

The first, to which belong six of the above-mentioned surface-levels, rests on rock and has an average thickness of *ca.* 2 m. It is separated from the second by a well-marked layer of ash which, from the evidence of the trial pits, seems to extend over the whole site. The last settlement of the first stratum (period) thus apparently came to an abrupt end in a general conflagration. The characteristic and exclusive pottery of the first period is the ware hitherto called "urfirnis" (cf. below p. 4).

The second stratum, directly overlying the first, varies in depth from 1 m. to 1.40 m. It includes three of the levels of habitation referred to above. Its upper limit is not so sharply defined as



FIGURE 2. THE MOUND OF KORAKOU FROM THE WEST (FROM THE SAND HILLS OF LECHAEUM).

was the case with the first stratum; there is no general layer of ash to indicate a sudden destruction. Though the transition to the third period is, in fact, a gradual one, it may nevertheless be easily discerned in the character of the objects, especially the pottery, obtained from the excavations. The characteristic fabrics of the second stratum are Minyan and Mattpainted wares (cf. below p. 15).

The third and uppermost stratum averages 1.20 m. in depth, but its thickness is far from uniform, ranging from 0.40 m. to 2.10 m. in different parts of the hill. It is deepest toward the eastern end of the crest of the mound, under and east of House L (cf. plan, PLATE VIII), and in this region the yield of potsherds was also extremely rich. They show, as will appear from the description below, three successive styles which fall into essential agreement with three distinct layers subdividing the stratum. In the centre and western part of the mound, where the stratum is not so deep, a process of telescoping seems to have taken place. That is, the earlier deposit of the third

thanks are due also to Mr. R. B. Seager, Professor James M. Paton, and Professor P. V. C. Baur for similar help. To Professor George H. Chase and Professor Harold N. Fowler I owe a debt of gratitude for valuable criticism on many points and generous aid in preparing the manuscript for the printer, as well as in reading the proof. Finally I desire to acknowledge my very great obligation to Dr. B. H. Hill, Director of the American School, who gave me the opportunity to excavate at Korakou and by his constant aid and encouragement and a painstaking revision of the manuscript made this report possible. A summary of some of the conclusions reached in this report has already appeared in *B. S. A.*, XXII, pp. 175 ff.

stratum in this region appears to have been removed by the inhabitants to whom the later deposit of that period is due. The characteristic pottery of the third stratum is Mycenaean ware decorated in lustrous paint (cf. below p. 35).

It will be seen that each of the three strata produces distinct and characteristic kinds of pottery. All these different classes of wares—"urfirnis," Minyan, Mattpainted ware, and Mycenaean—have been found at other sites,—in the Argolid, in Attica, in Boeotia, in Phocis, and as far north as Lianokladi in the valley of the Spercheius near Lamia. They are typically mainland fabrics. Their exact relation to one another, however, has not hitherto been accurately ascertained.<sup>1</sup> The importance of the site at Korakou lies in the fact that, supplying the evidence which was lacking at Tiryns and Mycenae, it now definitely establishes the sequence of these prehistoric wares. On the southeastern Greek mainland, therefore, the prehistoric age—subsequent to the neolithic—may now be recognized as falling into three great periods. With the object of giving them a name which will emphasize their essentially mainland character, in contrast to the contemporary civilization of Crete and the Cyclades, it is proposed in this report to call these periods respectively Early, Middle, and Late Helladic. Each of these may in turn be subdivided in accordance with the evidence of the excavations as set forth below.

In the following report the discussion of the first or Early Helladic Period depends almost entirely on the evidence supplied by the deep pits which were sunk down to rock (pits C, E, G, J, E.A., L, P, S). For the second or Middle Helladic Period the evidence comes in part from the pits (J, E.A., L, M, N, P, R, S), in part from a larger space on the eastern slope of the hill, where the foundations of a house containing Minyan pottery were uncovered. Finally, the account of the third or Late Helladic Period is based for the earlier stages on the material produced by the pits (J, E.A., L, M, K, S, P, R), and for the later stages on a more general excavation of the whole central area of the mound.

<sup>1</sup> Cf. *B. S. A.*, XXII, pp. 175 ff.

## CHAPTER II

### THE POTTERY

IN the course of the excavations particular attention was given to the pottery, of which a great quantity (not far short of 100,000 sherds) was found. All sherds were gathered up and kept separate in trays according to level. Everything was washed and nothing was thrown away without first having been examined and judged to be valueless. A large amount of work was devoted to the cleaning and classifying of the pottery after it had been removed to the museum. With the help of the vase-menders, J. Katsarakis in the summer of 1915, P. Diniakopoulos in 1916, and G. Kontogeorgis in 1918, it was possible to put together and restore from fragments more than 150 vases, which form a valuable and representative collection of the prehistoric pottery of Corinth. These vases are now in the museum at Old Corinth.

#### FIRST STRATUM—EARLY HELLADIC PERIOD

During the whole of this period a hand-made pottery was in use; there is no indication that the potter's wheel was known. In consequence the potter, recognizing his limitations—or perhaps rather compelled by his limitations—has to a large extent avoided shapes that call for symmetry and exactness. Round saucers or shallow bowls are, indeed, extremely common, but their perimeter rarely, if ever, forms a perfect circle; it is often drawn out into an irregular ellipse. In comparison with the great mass of later (chiefly Mycenaean or Late Helladic) sherds produced by the excavations, the amount of Early Helladic ware, owing to the limited area of the pits, was naturally not large. These finds were nevertheless significant and sufficiently numerous to give the basis for classification into the following groups:

##### A. HAND-POLISHED WARE

I. *Unslipped*.<sup>1</sup> The fabric, though sometimes thin, is not very good. The clay, usually reddish, is somewhat coarse and contains numerous gritty particles, while the baking is far from perfect. The surface of the vase is buff, red, or black, or some shade varying between red and black, and is very smoothly polished. Marks of the burnishing instrument are distinctly visible. The material is very fragmentary and no whole vases were found. Shapes that could be recognized are shallow, round bowls or saucers; deep, wide jars; and askoid pots. No vessel with a raised base was found. In some cases the bottom of the vase was merely flattened out; in others after the bottom was flattened its centre was pushed upward a little, forming thereby a slight hollow under the pot. In this latter form we may have an early stage in the development of the raised base.

Some of this ware was decorated with incised patterns as shown in Figure 3 (Nos. 2, 3, and 5). These patterns consist of stamped double spirals connected by tangents, arranged in belts around

<sup>1</sup> Cf. *B. S. A.*, XXII, p. 176, group I (a).



the upper part of the vase, and separated by a band of parallel lines or hatched triangles from the lower part of the vase, which is undecorated. Sometimes the incisions are fairly broad and deep and may have been filled in with white; in other cases they are narrow and shallow, and apparently contained no pigment. So far as could be recognized, the shape resembles that of certain Early Cycladic jars.<sup>1</sup> A small jar with similar decoration was found in 1896 in a rock-cut tomb at Old Corinth.<sup>2</sup>

The best of this ware appeared just above native rock at the bottom of pits G and L. Red was at first more frequent than black, and the red-faced ware is in general superior in fabric to the black. This pottery as a whole has a primitive appearance; note particularly the simplicity of



FIGURE 3. SHERDS OF EARLY HELLADIC WARE (2, 3 AND 5 OF CLASS A I; 1 OF CLASS A II; 7 OF CLASS B II; 6 OF GROUP D; 4 OF GROUP E).

shape and the lack of a raised base. The highly polished surface may well be an inheritance or a survival of the burnished technique characteristic of the neolithic period. Pottery of the same character has been found in considerable quantities in the Cyclades, especially at Phylakopi in Melos.<sup>3</sup>

II. *Slipped Ware*.<sup>4</sup> Vases of this group are finely made and well baked. The surface is covered with a smooth, polished slip, reddish brown, buff, yellowish buff, or gray in tone. Marks of the polishing implement may generally be seen. The slip is thin and hard but often peels off readily (cf. Fig. 3, No. 1). The shapes include small saucers and shallow bowls, sauce-boats, askoi, and jugs with a wide mouth. One jug of this class had a line of wedge-shaped incisions round the base of the neck (cf. Fig. 3, No. 1). The sauce-boat shown in Figure 4 is typical in its shape save for the vertical handle, the ordinary handle of this kind of vase being horizontal. In some of the earlier specimens of this ware the base is formed as in group I, by flattening out the bottom of the base. In later examples, however, there is a raised base. Apart from the application of a slip.

<sup>1</sup> Cf. 'Εφ. Ἀρχ., 1898, Pl. 9, 34 or 22, or perhaps 1 or 2.

<sup>2</sup> A. J. A., I, 1897, p. 321, II, 2.

<sup>3</sup> Cf. *Phylakopi*, §§ 2-4.

<sup>4</sup> Cf. B. S. A., XXII, p. 177, group I (b).



FIGURE 4. SAUCE-BOAT, EARLY HELLADIC PERIOD,  
CLASS A II.

approaches more nearly brick red. The commonest shape of this class is a round saucer or bowl, sometimes shallow, sometimes deep, and often, but not always, with an incurving rim. A typical example is shown in Figure 5, No. 2. In a few cases the brush-line does not follow the rim, but two lines of paint are applied at right angles to each other, extending from rim to rim and forming a large cross on the interior or exterior of the saucer (cf. Fig. 5, No. 3). Other shapes include the askos and the sauce-boat.

II. *Completely Coated.*<sup>3</sup> This is the commonest class of Early Helladic ware, "ur-firnis" par excellence. The fabric is like that of class B I. In this case, however, the entire vase is coated with more or less lustrous thin glaze-paint in which the marks of the brush are generally conspicuous. The

<sup>1</sup> Cf. *B. S. A.*, XXII, p. 177, group II.

<sup>2</sup> Cf. *B. S. A.*, XXII, p. 177, group II (a).

<sup>3</sup> Cf. *B. S. A.*, XXII, p. 177, group II (b).

the raised base and the new shape (*i.e.*, the sauce-boat) are indications that this group marks an advance on group I.

#### B. GLAZED WARE<sup>1</sup>

This ware is characterized by its partial or complete coating of glaze-paint. It was first found by Furtwängler at Orchomenos and named by him "urfirnis" ware. It may be divided into the following two classes:

I. *Partly Coated.*<sup>2</sup> The clay is generally buff or yellowish green in color and is sometimes rather gritty. The vases are not always carefully made, the shape being often distorted in baking. There is no slip and no polish, but thin, glaze-like paint is applied in a careless band of varying width along the rim, either inside or outside or both. The fine marks of the brush may be easily seen, a characteristic detail of this whole group of pottery (group B). The color of the glaze is generally reddish brown, though in a few cases it

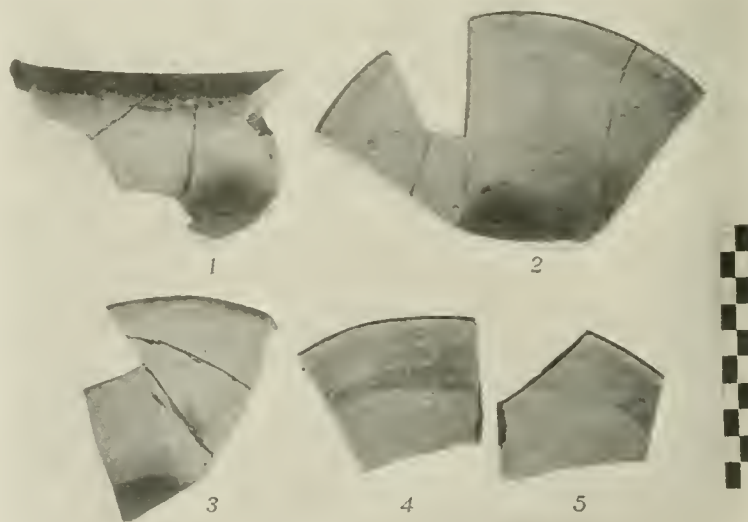


FIGURE 5. SHERDS OF EARLY HELLADIC WARE, CLASS B I, PARTLY COATED.

colors are brick red and reddish brown shading to black. Both are occasionally found on the same vase, and the variation may in many cases be quite unpremeditated. Several examples, however, in which the two colors occur in alternate, though irregular, bands (cf. Plate I, No. 1) imply that the mottled effect is intentional and recall the mottled ware discovered by Seager at Vasiliki.<sup>1</sup> The following shapes of vases belonging to this class were recognizable at Korakou:

1. Flat round saucers without handles, similar to those of class I. These saucers may be shallow or fairly deep, and the rim may be sharply recurved inward or show merely a slight curve (cf. Fig. 13). Many of these saucers have no raised base; the later specimens, however, are usually provided with one. Sometimes these vessels are oval instead of round, forming a middle step between the saucer type and the sauce-boat type.

2. Sauce-boats. This shape, which is very common and characteristic of the Early Helladic Period, is probably a development of the oval bowl through the addition of a spout rising from one side and a handle set on the other opposite it, the height of the sides being slightly increased. The spout varies considerably in elevation and almost always ends in a lip curving sharply outward. The handle is usually horizontal, but vertical examples likewise occur. These vases are frequently of very good fabric. A small sauce-boat of this type is shown in Figure 6. The larger specimen given in Plate I, No. 1, is not from Korakou but from the neighboring site of Gonia. It is reproduced here as the best available example of the "mottled" ware described above.



FIGURE 6. SAUCE-BOAT, EARLY HELLADIC PERIOD, CLASS B II.

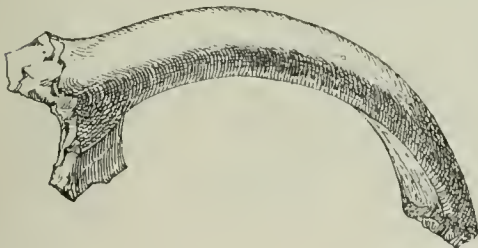


FIGURE 7. ASKOS HANDLE, EARLY HELLADIC PERIOD, CLASS B II.

3. Beaked jugs or ewers. No whole specimen of this shape was found at Korakou, but some sherds appear to belong to vessels of approximately the same form as certain jugs from the rock-cut tombs excavated at Old Corinth in 1896.<sup>2</sup>

4. Askoi. The askos is one of the favorite shapes of the Early Helladic Period. The pits at Korakou yielded recognizable fragments, including a number of

<sup>1</sup> Cf. *Transactions, Dept. of Archaeology, Univ. of Penn.*, Vol. I, 1905, Part III, Pls. 34 and 35. I am indebted to Miss G. M. A. Richter and to Professor Charles F. Binns for a satisfactory explanation of the method by which this variation in coloring might have been obtained. Professor Binns states that the variety of coloring in the mottled ware is not due to variation of heat, but is simply a matter of oxidation or reduction. An abundance of oxygen in the kiln produces the red color; the presence of carbon or the absence of oxygen (or both) produces the black color. In the case of mottled ware, where the effect is intentional, it could have been produced by putting a carbonaceous pigment like tar on the parts which were to be black, since the carbon would be absorbed and the iron reduced, thereby forming black. Mr. Seager, in the article referred to above, suggests that the mottled effect on the Vasiliki ware was obtained by differences in the intensity of firing, the vases being perhaps put into a bed of coals which were heaped over them. The black patches would then be the effect in each case of a live coal lying actually against the surface of the vase. Professor Binns thinks this explanation doubtful, however, since the patterns are too distinctive to have been produced by the accidental piling together of glowing coals.

<sup>2</sup> *A. J. A.*, I, 1897, pp. 319 f.



characteristically long, flat, curved handles (cf. Fig. 7), but no whole examples; several were found at the neighboring sites of Yiriza and Gonia.

5. Water-jars. These are much like the later hydriac, though rather squat and more nearly spherical in shape, as may be seen in the typical example of Figure 8. There are two small, horizontal, loop handles on opposite sides of the shoulder. The neck, unfortunately missing, has been restored in plaster. The black paint which once covered the vessel has almost all flaked off. Another well-made water-jar from pit P is coated with reddish brown paint.

The glazed ware described above makes its appearance in the stratification a little later than polished ware of group A; but once introduced it continues in use throughout the whole of the



FIGURE 8. WATER-JAR, EARLY HELLADIC PERIOD, CLASS B II. (THE NECK IS RESTORED.)

Early Helladic Period. It shows surprisingly little change during this long time. A certain improvement in fabric may, indeed, be observed, but on the other hand the glaze-paint seems to deteriorate in quality. In consequence, many of the later vases which were originally covered with paint have largely lost their coating and now present a more primitive appearance than earlier vessels of the same class.

#### C. PATTERNED WARE<sup>1</sup>

##### I. *Dark-on-Light*

(a) Clay and fabric are similar to those of group B. The vase is covered with paint as in class B II, except for a reserved zone somewhere about the middle of the pot. Here on a prepared

<sup>1</sup> Cf. *B. S. A.*, XXII, p. 177, group III.



surface is painted a linear pattern in glaze-paint similar to that covering the rest of the vase. The colors used are brick red, reddish brown, or black. The pattern is simple, consisting generally of parallel lines often connected by cross lines. It may be observed that, inasmuch as the whole vase is dark save for the decorated zone, the contrast of the latter with the rest of the vase gives the decoration the effect of light-on-dark. This is seen in the partially restored tankard of this type shown on Plate I, No. 2.

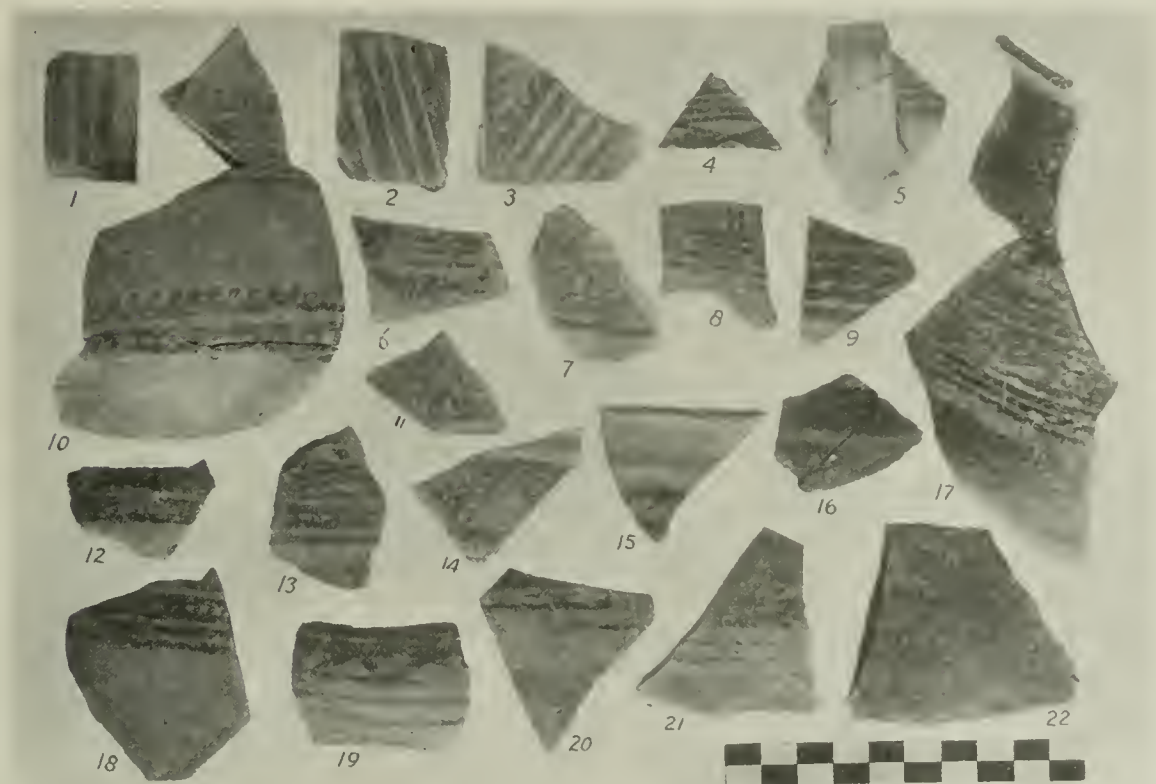


FIGURE 9. SHERDS OF PATTERNED WARE, EARLY HELLADIC PERIOD, GROUP C.

Shapes that have been recognized are askoi, two-handled tankards, and small bowls with one handle.

(b) Clay and fabric same as preceding. The surface of the vase is prepared with a creamy white, or buff, or yellowish green slip, which is usually lightly polished. On this are painted linear patterns, almost always in belts, in paint similar to that of class (a). The patterns commonly used are bands of parallel lines, hatched triangles, lozenges, or zigzags (cf. PLATE I, 3; also Fig. 9). The colors include brick red, reddish brown, and black. Brick red is apparently used only on buff-colored clay and slip, while black and brownish black occur on the yellowish green variety as well. This distinction is regularly present in the Mycenaean wares of the Late Helladic Period also; whether it is intentional or merely due to the accidents of firing I do not know. Among the recognizable shapes are:

1. Tankards. The usual shape is that shown in Figure 10. Provided with a flat base, rather wide, the tankard has fairly straight sides narrowing gradually toward the top, while the rim splays

outward again. Two thick ribbon handles are set vertically, fairly low down on opposite sides of the body. The surface is covered with a slip, slightly polished. Round the vessel run three zones of decoration, one level with the lower end of the handles, one about the middle of the vase, and the third just below the rim. The patterns are purely linear, consisting of belts of parallel lines, from two to six in number. In cases where there are four or more the middle lines are connected in pairs by cross lines at intervals. The upper line of the pattern in the lowest and the highest of the three zones is regularly differentiated by slanting rays which project on the upper side. In some cases, between borders of parallel lines there is a band of zigzags or hatched triangles or

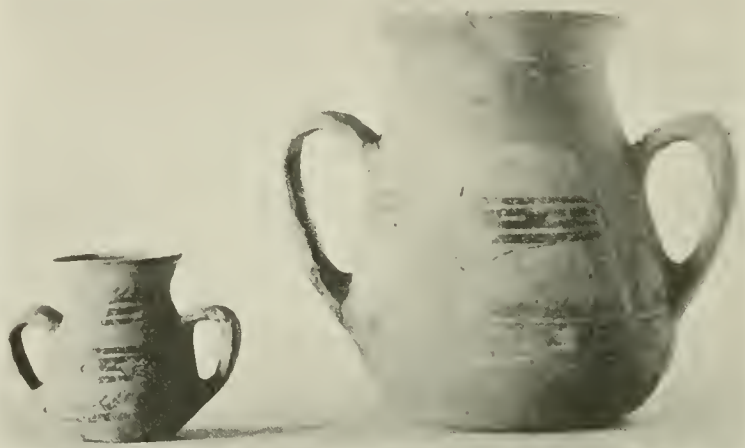


FIGURE 10. TANKARDS, EARLY HELLADIC PERIOD, CLASS C 1 (B).

lozenges (cf. Fig. 9, Nos. 4, 14, 19 and PLATE I, No. 2). The inside of the rim is decorated with a similar linear pattern. It has been suggested that these patterns may be derived from basket work.<sup>1</sup>

Other tankards exactly like the preceding in shape, but of smaller size, have one handle only. The decoration is the same as that just described.

2. Wide cups or bowls with one handle. These are generally fairly deep, have a flat base, rounded body, and sharply splaying rim. In some cases the decoration consists of one or more zones as described above. In other cases the whole exterior of the vessel is coated with paint, while the pattern is limited to a narrow band round the inside of the rim.

3. Sauce-boats. No whole example was found like that from Naxos in the National Museum at Athens;<sup>2</sup> but there are fragments of spouts with a pattern of hatched triangles along the rim.

4. Straight-sided cups and small jugs, as well as askoi, have been found at other sites in the neighborhood, but could not be definitely recognized at Korakou.

II. *Light-on-Dark*. Clay and fabric are identical with those of class B II. These vases are coated with rather dull black or brick red paint, flaking off easily, which serves as the ground for patterns similar to those of the preceding group but executed in thin lines in white or creamy white paint. This white is not very durable and has in some cases almost entirely disappeared,

<sup>1</sup> *B. S. A.*, XXII, p. 178.

<sup>2</sup> No. 6107; cf. *B. S. A.*, XXII, Pl. VII, 2.

leaving but faint traces. Not very many sherds of this type were found at Korakou (Fig. 9, Nos. 15, 16, 20-22) and no shapes could be certainly identified. The large two-handled jug shown in Figure 11, which is published here to illustrate the type, is from Gonia. It is similar to the tankards just described, but considerably larger. A flat base from Korakou, on which two pairs of parallel lines form a cross (white on brick red), may be from a jug of the same shape (Fig. 9, No. 22).

Light-on-dark ware similar to this has been found at other sites, especially at Orchomenos and at Hagia Marina in Phocis.<sup>1</sup>

Patterned ware of group C appears only in the highest levels of the first stratum and only in small quantities. It seems to belong accordingly to the end of the Early Helladic Period.

#### D. UNPAINTED WARE

Along with the polished and painted wares described in the preceding paragraphs there was found a considerable quantity of pottery of the same fabric but without slip, or paint, or polishing of the surface. These vessels are also in general less carefully made. The buff or yellowish green clay, which is usually somewhat coarse, is rather porous, and the vases are consequently not adapted to hold liquids for any length of time. Common shapes are:

1. Round saucers or bowls similar to those already described. These are fairly numerous and, in spite of their primitive appearance and frequent distortion as the result of careless baking, are not



FIGURE 11. LARGE TANKARD, EARLY HELLADIC PERIOD, CLASS C II.



FIGURE 12. ROUND SAUCERS, EARLY HELLADIC PERIOD, GROUP D.

limited to the earlier part of the period. Typical examples are shown in Figure 12; and in Figure 13 may be seen a number of characteristic profiles of rims. Occasionally a potter's mark is impressed on the base or on the outside of the vessel, as is the case on the sherd seen in Figure 3, No. 6.

2. Beaked jugs. These are of the same general type as those found in the rock-cut tombs excavated at Old Corinth in 1896.<sup>2</sup> No whole specimen is available from Korakou, but several spouts were found.

<sup>1</sup> Cf. *Rev. Ét. Gr.*, XXV, 1912, pp. 271 ff.

<sup>2</sup> *A. J. A.*, I, 1897, pp. 319 ff.

3. Askoi are, as in the preceding groups, represented chiefly by fragments of characteristic handles.

#### E. DOMESTIC POTS AND PITHOI

Fragments of household cooking vessels were found in all levels of the Early Helladic Period. Some of these with a highly polished surface are coarse specimens of the technique of group A,



FIGURE 13. PROFILES OF RIMS OF SAUCERS, EARLY HELLADIC PERIOD. (THE INSIDE OF THE VESSEL IS IN EACH CASE TO THE LEFT.)

while others, coated with a careless wash of glaze or entirely unpainted, belong to the style of groups B and D. All show a thick, hand-made fabric of gritty, unsifted clay, and their blackened exterior makes it clear that they were used for culinary purposes over an open fire.

1. Deep bowls with splaying rim and two ribbon handles. In some cases the handle, starting from the rim, forms a rounded loop down to the body. In other cases the handle is set low on the body of the vase. The bottom is flattened to form the base. Pots of this shape are usually polished.

2. Larger bowls—also deep—with straight or incurving rim. Some have one (Fig. 14) or more small ribbon handles; others have none; while occasionally two lugs set well down the side take the

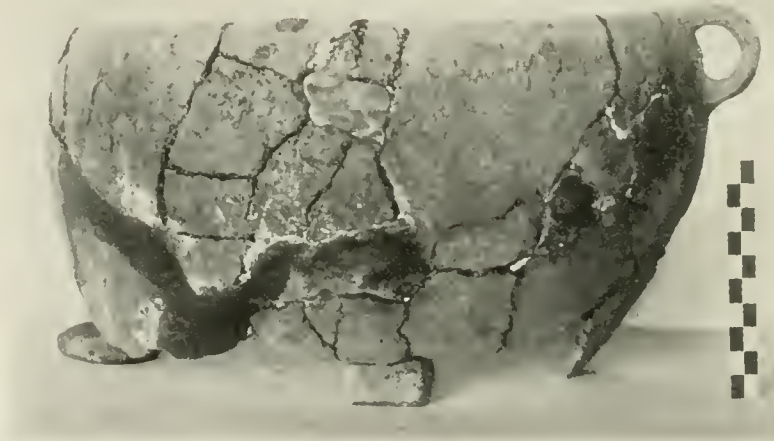


FIGURE 14. DEEP BOWL, EARLY HELLADIC PERIOD, GROUP E. (DOMESTIC WARE.)

place of handles.<sup>1</sup> The bottom is commonly flattened, raised bases being rare. Vessels of this shape are almost always unpolished. A raised rope band frequently runs round the bowl just below the rim.

<sup>1</sup> Cf. 'Eφ. 'Αρχ., 1898, Pl. 9, No. 17.



3. Shallow bowls or basins, generally with a thickened rim, flat on top. These basins have either round loop handles set horizontally or pinched-out horizontal ribbon handles.

4. Pans. These are very curious circular vessels (Fig. 15) of rather large dimensions (diameter *ca.* 0.40 m. to 0.50 m.). The bottom is slightly rounded and very thin. From this rise splaying sides to a height of only a few centimetres (0.04 m. to 0.08 m.). The rim, however, is not level but slopes gradually downward until, when almost opposite its highest point, it makes an angle and descends rapidly to the level of the bottom. At this point the fabric is considerably thickened, suggesting that there was here a sturdy projecting handle somewhat like that on a modern frying-pan. The fabric is coarse and the porous clay unpainted and unpolished. The vessel

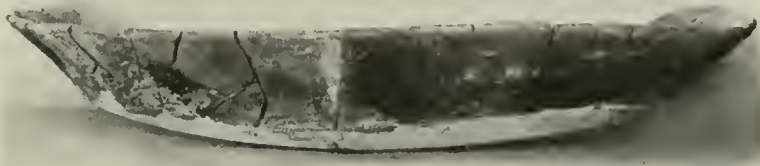


FIGURE 15. BAKING-PAN, EARLY HELLADIC PERIOD, GROUP E. (DOMESTIC WARE.)

may be a primitive sort of baking-pan, for the bottom is blackened as though from use over a fire. Similar ware has been found in Thessaly in levels corresponding apparently to the Early Helladic Period at Korakou, namely the so-called rugose dishes at Tsani.<sup>1</sup>

5. Jars. Small storage jars are represented by a number of fragments. This shape has a flat base and spreading sides which end in a wide mouth with splaying rim. The fabric is coarse and heavy. There are no handles. Paint is lacking and there is very little if any polish. Decoration is limited to a raised rope band just below the rim, or is omitted altogether. A typical example is shown in Figure 16.

6. Pithoi. No whole pithoi were recovered, but the sherds indicate that there was a considerable range in size as well as in shape. Some of the fragments belong to vessels of very great dimensions. One such sherd from the upper part of a huge pithos shows a broad flat rim decorated with several rows of wedge-shaped incisions or impressions; while below the short neck appears the beginning of the body broadening out in a wide curve. The upper part of the body, at least, was encircled by numerous raised rope bands with impressions made by some blunt instrument (Fig. 3, No. 4). No base was found. Smaller pithoi also had cuneiform incisions on the rim, and raised rope bands ran about the body. In some cases the space between certain pairs of bands was coated with brown-black paint, thus apparently presenting alternate belts of painted and unpainted surface (Fig. 3, No. 7).

#### F. OTHER WARES

There remains to be mentioned the small vase shown in Figure 17, a fairly well made cup or goblet with two handles (both missing but restored in plaster). The clay is dark and gritty. The shape has Cycladic and Trojan parallels; but the polished brown surface and the peculiar incised decoration, which consists of a row of cuneiform impressions between two parallel lines running

<sup>1</sup> Cf. Wace and Thompson, *Prehistoric Thessaly*, p. 144.

round the lower part of the body, find their closest analogy in the prehistoric pottery of Olympia.<sup>1</sup> This vase is unique at Korakou and can hardly be a local fabric. I regard it as an importation from the west. It was found in the highest layer of the first stratum and belongs therefore to the end of the Early Helladic Period in date.

Although, as already mentioned, six floor-levels (or, to be more accurate, levels of habitation) appear in the side of the pits in the stratum belonging to the Early Helladic Period, it was not possible in the limited space excavated to bring them into connection with changes in the style of the pottery. The pottery itself, however, according to its sequence in the stratum, falls roughly into three chronological stages, and in accordance with these (and without laying too much stress on the distinction) the period may be provisionally subdivided into three secondary divisions.



FIGURE 16. SMALL STORAGE JAR, EARLY HELLADIC PERIOD, GROUP E.



FIGURE 17. GOBLET WITH INCISED DECORATION (POSSIBLY IMPORTED FROM OLYMPIA), EARLY HELLADIC PERIOD, GROUP F.

Typical of the earliest is the polished ware of group A with its sub-neolithic character, while glazed ware is only just beginning to appear. This might be called Early Helladic I. Glazed ware of group B is characteristic of the second stage, which may be named Early Helladic II. This stage is much longer than the first and yields a much larger quantity of pottery. In the last stage, or Early Helladic III, glazed ware continues to maintain its predominant position and includes the bulk of the sherds found, but a new departure in the ceramic art is seen in the patterned ware of group C. Though these latter sherds were comparatively few, they are extremely significant in their bearing on the relations of the settlement at Korakou to other prehistoric establishments in the Aegean area (cf. below p. 112). Unpainted ware of group D and domestic vessels of group E occur in all stages of the period without perceptible change.

<sup>1</sup> Cf. *Ath. Mitt.*, XXXVI, 1911, pp. 164 ff.

## SECOND STRATUM—MIDDLE HELLADIC PERIOD

The pottery of the Middle Helladic Period falls into four main classes: Minyan ware, Matt-painted ware, unpainted domestic ware, and Mainland ware corresponding to fabrics of the Third Middle Minoan Period, each of which may be further subdivided.

A. MINYAN WARE<sup>1</sup>

I. *Gray Minyan (or True or Northern Minyan)*. This fine pottery, named by Schliemann, who first found it at Orchomenos and Mycenae, has since been discovered at numerous other sites. It has been fully described by Forsdyke,<sup>2</sup> but a brief summary of its characteristics may be given here. It is a wheel-made pottery of high technical excellence. The clay is extremely fine and of a characteristic color which varies in different vessels from a very light to a very dark gray. This color is in most cases uniform quite through the biscuit, as well as on the surface, and is probably due to the effect of some particular process of firing on the mineral elements in the clay. The surface is smoothly polished and has a characteristic soapy feel. The fabric is usually thin. The shapes of the vases are graceful and have the unmistakable appearance of imitations of metal prototypes. The great bulk of this Gray Minyan is undecorated, but a number of sherds were



FIGURE 18. MINYAN BOWL, MIDDLE HELLADIC PERIOD, CLASS A I.

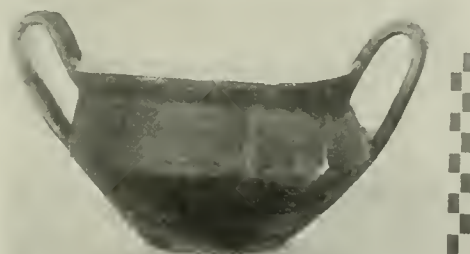


FIGURE 19. MINYAN BOWL, MIDDLE HELLADIC PERIOD, CLASS A I.

found which have a simple incised design in curved or wavy lines. The incision is very shallow and no white filling was used. Shapes recognized at Korakou are the following:

1. Deep open bowls with two high-swung, ribbon handles and sides formed with a sharply angular profile (Fig. 18). The rim is high and splays outward. In some cases the bottom of the bowl is merely flattened (Fig. 19); in others there is a low raised base as in Figure 18.

2. Similar bowls with the same angular sides but with two small, flat loop handles set vertically below the rim. Again there are the two types of base: flat and raised.

3. Similar bowls but considerably shallower. There are two round bow handles set vertically directly on the rim.

4. Goblets, essentially of the same form as shape 2 above, but set on a high, ringed stem (Fig. 20). Some stems have only one or two rings—the so-called southern type;<sup>3</sup> while others have as many as six or seven—the so-called northern type.<sup>4</sup> The stem is hollow.

<sup>1</sup> Cf. *B. S. A.*, XXII, pp. 180 ff.

<sup>2</sup> *J. H. S.*, XXXIV, 1914, pp. 126–156; cf. also Childe, *J. H. S.*, XXXV, 1915, pp. 196–207; and Dawkins and Droop, *B. S. A.*, XVII, 1910–1911, p. 16.

<sup>3</sup> Cf. Furtwängler and Loeschke, *Mykenische Vasen*, Pl. XLIV, No. 2.

<sup>4</sup> Cf. *Prehistoric Thessaly*, p. 187, Fig. 135, for a similar goblet from Lianokladi.



FIGURE 20. MINYAN GOBLET, MIDDLE HELLADIC PERIOD, CLASS A I. (The lower part of the body has been restored in plaster. The stem does not join and may, indeed, be from another vessel of the same shape.)

The sharp angle of the side, the flat handles, and the thin flat rim in all the preceding shapes are decidedly metallic in their effect. The gray color, too, may be due to an attempt to imitate silver or lead.

5. Bowls similar to shape 1 with high handles; but the side of the vessel instead of being angular is curved. The rim, however, plays outward as in the preceding shapes (Fig. 21).

6. Bowls similar to shape 2 with small flat loop handles below the rim; but differing in that the side of the bowl is rounded, there being no angle at the shoulder (Fig. 22).



FIGURE 21. MINYAN BOWL WITH ROUNDED PROFILE, MIDDLE HELLADIC PERIOD, CLASS A I.

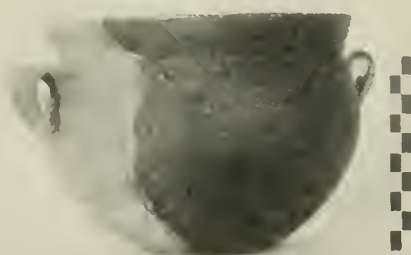


FIGURE 22. MINYAN BOWL WITH ROUNDED PROFILE, MIDDLE HELLADIC PERIOD, CLASS A I. (Largely restored.)



7. Small cups with one ribbon handle. The profile up to the rim is curved; the rim splays outward.

II. "*Argive Minyan*."<sup>1</sup> This seems to be a local (possibly Peloponnesian) imitation of Gray Minyan, sometimes turned on the wheel, but more often hand-made. The clay is usually not very carefully sifted. The biscuit is buff or reddish-brown at the core, burned darker near the surface.

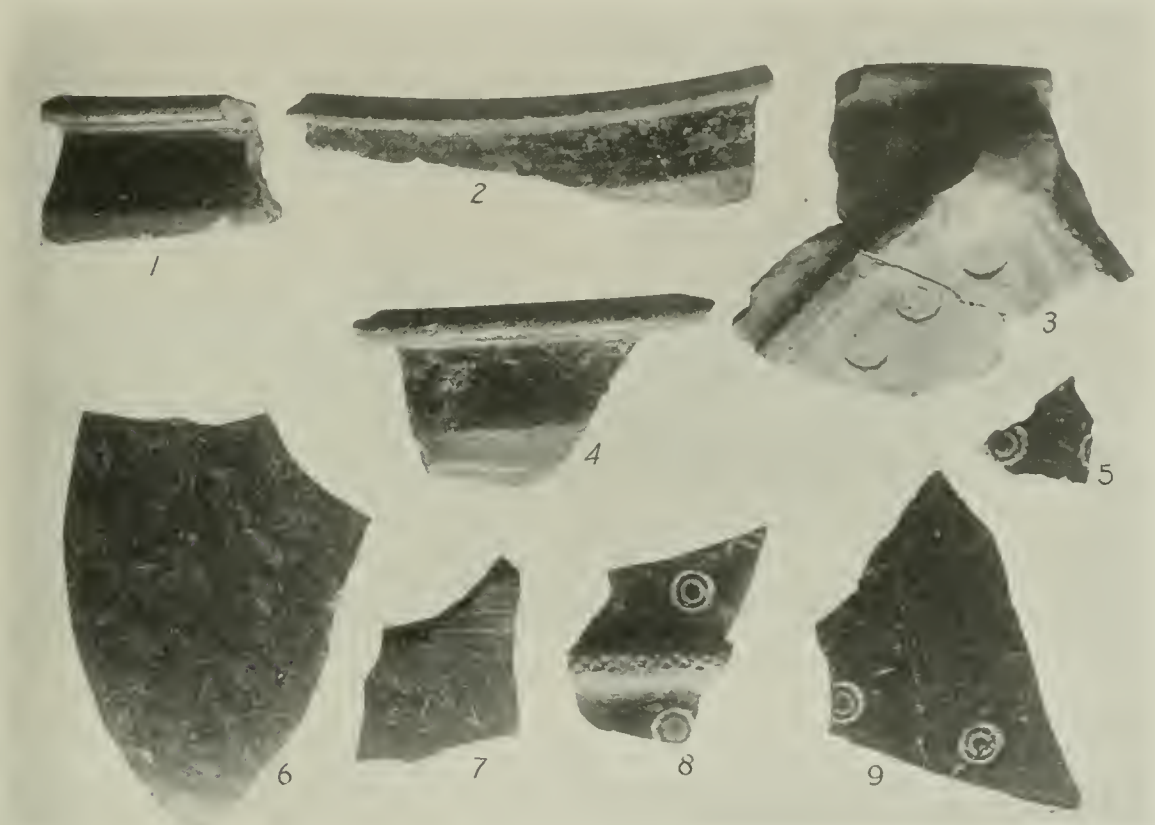


FIGURE 23. SHERDS OF "ARGIVE MINYAN" WARE, MIDDLE HELLADIC PERIOD, CLASS A II.

The surface of the vase both inside and out is covered with a heavy slip, grayish green, brown, brownish black, or black, which is commonest, in color. It is highly polished and hard, lacking the soapy feel.

Much of this "Argive Minyan" ware is decorated with simple incised curvilinear patterns and with stamped concentric circles. The latter are deeper than the former and were filled with white pigment; the linear patterns, on the other hand, are shallow and show no trace of filling.

No whole vase was recovered. The sherds (Fig. 23) seem to belong mostly to open bowls with a sharp angle at the shoulder and with a splaying rim, of approximately the same shape as the Gray Minyan bowls described above. The fabric is, however, much heavier than that of Gray Minyan. The quantity of "Argive Minyan" was small in comparison with that of the Gray. A whole (restored) vase of this type from Argos may be seen in *B. C. H.*, XXX, 1906, p. 13.

<sup>1</sup> Cf. *Prehistoric Thessaly*, p. 223.

Similar to this "Argive Minyan" is a highly polished monochrome fabric generally black or red in color. It is not so clearly an imitation of Gray Minyan as the former. Two vessels of this technique have been put together.

One (Fig. 24) is a deep bowl. The profile of the side is a curve up to the rim, which splays outward at an angle. At the point of greatest diameter—about half way down—are two heavy horizontal handles resembling enlarged lugs pierced with suspension holes. There is a small raised base. The clay is fairly coarse, but the vase is well modelled. The surface is covered with a smoothly polished black slip without decoration.

The other (Fig. 25) is a wide shallow bowl. Like most of the Minyan vases it has a sharp angle at the shoulder and a splaying rim. At the shoulder is one thick horizontal handle of the same shape as the handle of the preceding bowl. In clay and fabric the vessel is also similar to the bowl



FIGURE 24. DEEP BOWL OF BLACK MONOCHROME WARE, MIDDLE HELLADIC PERIOD, CLASS A II.

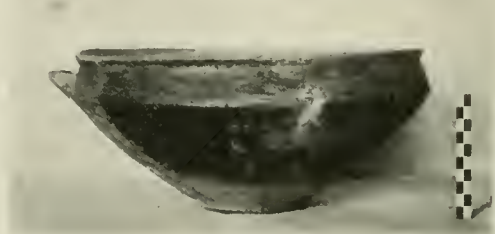


FIGURE 25. SHALLOW BOWL OF RED MONOCHROME WARE, MIDDLE HELLADIC PERIOD, CLASS A II.

just described. The base is flat. A smoothly polished red or reddish brown slip covers the bowl both inside and out. This vessel served as the cover of a small pithos of Matt-painted ware used for an infant burial (cf. below p. 100).

III. *Yellow Minyan*.<sup>1</sup> A good deal was found of this excellent fabric produced from a finely levigated buff or greenish yellow clay. Though many of these vases seem to be hand-made, a large number were apparently turned on the wheel. The surface has a fine slip of the same color as the clay and is usually smoothly polished, sometimes to the point of looking almost glazed. The shapes are closely modelled on those of Gray Minyan.

1. Characteristic is a deep bowl with the same metallic profile as that seen in Gray Minyan, shape 1. There are two high-swung ribbon handles. The base is often flat, but raised bases also occur.

2. Equally characteristic is a goblet on a high stem. The stem is sometimes ringed as in the case of Gray Minyan goblets, and there are examples both of the northern style (with many rings) and of the southern style (with only one or two rings), the latter more frequent than the former. Far more common, however, is a rather lower plain stem without rings. There are generally two vertical ribbon handles, but many of the goblets have only one. These vases are smaller than the Gray Minyan goblets.

3. In a further development of shape 2 the angle at the shoulder disappears and the goblet has a curved profile up to the rim. The rim splays outward. There are two—in some cases only

<sup>1</sup> Cf. *B. S. A.*, XXII, p. 181.

one—flat ribbon handles representing a middle step between the high-swung handles and the flat loop handles of Gray Minyan ware. This graceful goblet is an important shape as a connecting link between Minyan and Mycenaean ware; for it continues to be used well on into the Late Helladic Period, where it appears with painted decoration in the Mycenaean style (for example see Ephyraean Ware, p. 54 below).

4. Another shape of which a considerable number of fragments were found is a sort of ladle, a shallow open cup with flattened base, rounded profile, and an extremely high ribbon handle (Fig. 26).

#### B. MATTPAINTED WARE<sup>1</sup>

The following three classes may be distinguished:

I. *Coarse Ware*. This ware is usually hand-made and the fabric is generally coarse. The clay varies from pinkish buff to yellowish green in color and is not well levigated, being often very gritty. Simple geometric patterns are painted in rather broad careless lines directly on the sur-



FIGURE 26. LADLES, YELLOW MINYAN WARE, MIDDLE HELLADIC PERIOD, CLASS A III.

face of the vase without the intervention of a true slip. In some cases the surface shows no refinement whatever, but sometimes it seems to be to a certain extent prepared. The paint is perfectly matt, occurring in black, blackish brown, or brick red; a less common variety is purplish black, and white seems also to have been used, though very rarely.

The patterns on the earliest vases of this class are almost exclusively angular (Fig. 27), but on later specimens curvilinear designs predominate. Belts of lines, hatched triangles, circles, and concentric circles, which sometimes enclose a cross, are among the favorite patterns. There is a marked liking for decoration in zones or panels.

1. *Pithoi*. There were many fragments of small pithoi similar to those found by Stais at Aegina and by Vollgraf at Argos.<sup>2</sup> In Figure 28 is shown a pithos of this type which was used for the burial of two small infants. Though broken into many pieces, it was practically complete and has now been put together. It illustrates the characteristic shape of small storage jars of the period: small flat base, low belly on which are set two massive horizontal handles, and broad flat rim. Four string-holes at regular intervals in the rim apparently served for fastening on a lid. The decoration is also characteristic; it covers the upper two-thirds of the vessel, this space being

<sup>1</sup> Cf. *B. S. A.*, XXII, pp. 183 ff.

<sup>2</sup> Cf. *Εφ. Ἀρχ.*, 1895, Pl. X, 1, 2, 3, 4; *B. C. H.*, XXX, 1906, p. 21, Fig. 24. Similar pithoi were found by the German excavators at Orchomenos, but are still unpublished.



divided by double lines into eight vertical panels. These panels are occupied alternately by two crossed circles, one above the other, and by zigzag lines. The panels are not, however, symmetrically arranged.

2. Spouted bowls. Another common shape (Fig. 29) is a deep bowl with a spout. It has a flat base and plain rim. No handle was preserved. So far as could be observed this type of bowl is almost invariably decorated in a uniform style. A band of paint follows the rim. Based on this band on each side between the spout and the handle are two or three large chevrons pointing

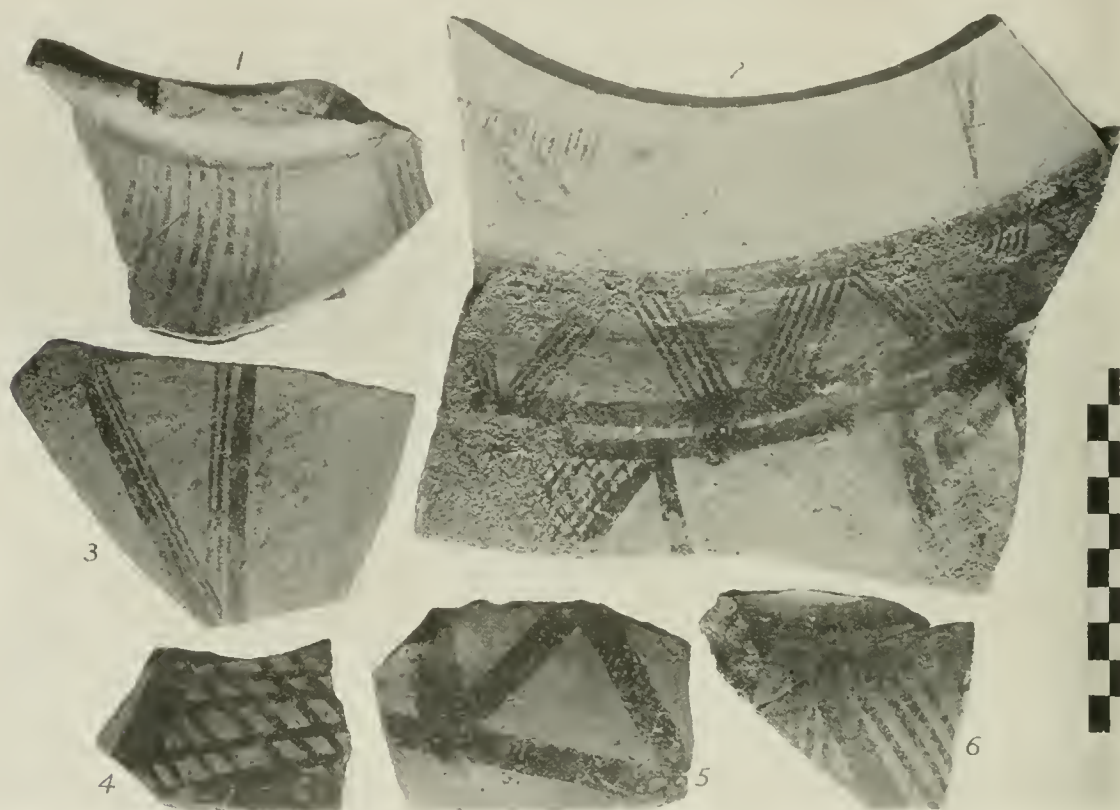


FIGURE 27. SHERDS OF EARLY MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B 1.

downward. These chevrons are drawn with a broad exterior line, while within are one or more fine lines parallel to the outer line. Around the base of the spout run two parallel lines of which the outer sometimes has rays at intervals.

3. Basins. A fair number of sherds belonged to shallow basins of the type shown in Figure 30. From a flat base the sides of the basin spread widely outward to the shoulder, where there is an angle or a short curve. Between this shoulder and the plain rim are two thick horizontal handles opposite each other. The space between the shoulder and the rim, marked off by broad lines, forms the decorated zone. The pattern is very simple, consisting merely of a series of St. Andrew's crosses made of double lines.<sup>1</sup>

<sup>1</sup> For a similar basin from Aegina see 'Εφ. 'Αρχ., 1895, Pl. X, No. 7. The same type occurs also at Argos, *B.C.H.*, XXX, 1906, pp. 22-23, Figs. 29, 30, and was found by Wide at Aphidna, *Ath. Mitt.*, XXI, 1896, Pl. XV, 4-6.



FIGURE 28. SMALL PITHOS, MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B I.



FIGURE 29. SPOUTED BOWL, MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B I.

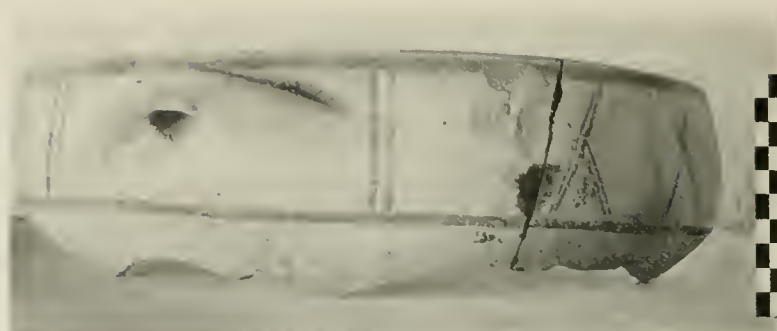


FIGURE 30. SHALLOW BASIN, MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B I.

4. Beaked jugs. No whole specimen of this shape was recovered. Figure 31 shows part of a beaked jug with the upper two-thirds divided off into a zone decorated with cross-hatching and parallel lines.

5. Water-jars. The upper part of a large water-jar was found (Fig. 32). The body is not round in section but more or less oval. This shape, however, seems to be due to intent rather than to the accidents of firing. There is a long neck ending in a fairly wide mouth. Between the neck and the shoulder are two small flat vertical handles set opposite each other at the ends,



FIGURE 31. BEAKED JUG, MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B I.

roughly, of the long axis of the jar, while lower down, about the middle of the body, are two larger round horizontal handles at the ends of the short axis. The upper half only is decorated with a careless linear pattern in faint purplish black paint. Around the neck three parallel dashes are repeated five times; this seems to be a careless version of the reversed sigma,  $\Sigma$ , which, as will be seen below, is a frequent motive on the ware of class II. This jar is very coarse in fabric, made from unsifted clay, and exhibits much carelessness of finish. The surface, though extremely uneven, is somewhat polished.



FIGURE 32. WATER-JAR, MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B 1.

The commonest form of water-jar, however, is round in cross-section, much like the same type of vase in the Late Helladic Period. It has a high, comparatively narrow neck, often with concave profile, which meets the body usually at a sharp angle. The body widens out sharply to its greatest diameter fairly high up and then gradually diminishes to a rather small base. There are two types: in one there is one large round vertical handle extending from the shoulder to the rim or just below it, while two short, but relatively thick, horizontal handles, one on each side, are set lower down one quarter way around the body from the vertical handle; in the second type there is no handle extending to the neck, but two small vertical handles are set high on the shoulder on opposite sides of the jar, and lower down on the body are two horizontal loop handles in the other axis of the vessel. The decoration is practically identical with that of the small pithoi described above, consisting of triangles, circles and crossed circles, and zigzags, frequently arranged in alternating panels. There is generally a line of paint around the rim, two or three around the bottom of the neck, and a heavy band

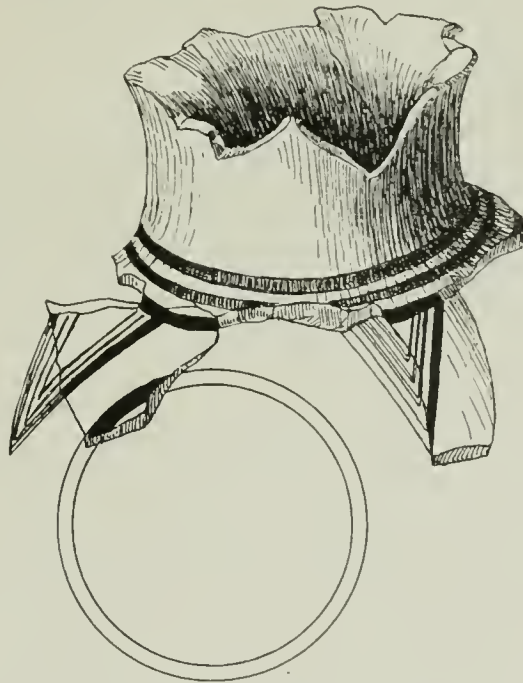


FIGURE 33. NECK OF WATER-JAR, MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B 1.



or two about the body at the level of the lower handles. The decoration is limited to the space above this band. Although more than twenty necks were found (Fig. 33), it was not possible to reconstruct completely a single water-jar.

II. *Fine Ware.* This ware is much finer than the preceding, and the vases, often wheel-made, are generally small. The clay is well refined, usually buff or yellowish green in color. There is almost always a slip of the same tone as the clay. In some cases it is poor, being rather soft and powdery; in other cases it is harder and has received a certain amount of polish.

The patterns (Figs. 34, 35, and 36; also PLATE II, Nos. 1, 3, 5, and 7; PLATE III, Nos. 1 to 4), in a perfectly matt black or purplish black, are for the most part curvilinear, and apart from



FIGURE 34. SHERDS OF MATTPAINTED WARE, CUPS, MIDDLE HELLADIC PERIOD, CLASS B II.

spirals, concentric circles and half-circles, running quorks, wavy lines, etc., include also floral designs, as well as representations of birds and animals. Minoan influence is very noticeable in these patterns. Quite un-Minoan, however, is the belt of reversed sigmas,  $\Sigma$ , which occurs repeatedly on these vases (PLATE III, No. 4, Fig. 34, No. 1).

1. Cups. A number of fragments of cups were found (Fig. 34). These cups occur mainly in three shapes:

(a) Goblets on a short stem. This is approximately the same shape as those from Mycenae figured in Furtwängler and Loeschke, *Mykenische Vasen* (Pl. XXIV, Figs. 176 and 177). No whole vase was found at Korakou, but a number of fragments were easily identifiable (Fig. 34, No. 13).



(b) Deep cups with convex sides (as seen from the outside) and raised base. The base is broader than that of the shape just described and there is no real stem. This is approximately the same as a very common shape at Phylakopi.<sup>1</sup> Sherds from cups of this type found at Korakou may be seen in Figure 34, Nos. 2, 6, 11, and 14.

(c) Cups with concave sides (as seen from the outside) and a flat base (Fig. 34, Nos. 3, 7, 8, 9, and 12). A cup of this type, restored, is shown in PLATE III, No. 4. It will be seen that this is essentially the same shape as that of the gold cups from Vaphio, or perhaps more nearly the Keftiu cup.<sup>2</sup>

On cups of shapes (a) and (b) the decoration is apparently always arranged in two panels. One of these is usually left plain or has only the simplest pattern; the other, which is always to the right of the handle, has a more elaborate ornament. The more ornamental panel is, therefore, on the side of the cup which would be turned away from the person drinking, but visible to spectators. In the case of shape (c), though the panelled arrangement is frequent, there is often a pattern running entirely round the cup. The latter shape suggests prototypes of metal. Some of the sherds also show a metallic looking raised band around the middle of the cup; and a rivet-head formed in clay is often present at the point where the handle joins the rim.

2. Beaked jugs. Among the other shapes recognized were beaked jugs resembling somewhat the jugs found at Phylakopi (*Phylakopi* § 9, Pl. XIV). No whole examples were recovered at Korakou. The upper part of a jug with the handle and a portion of the neck was put together as shown in Figure 35, No. 3. This pot is like the vases from Phylakopi mentioned above also in the fact that it had two raised breast-like projections just below the neck on the side opposite the handle. Spouts of these jugs were usually decorated with parallel lines, sometimes supplemented by a pair of dotted circles (Fig. 36, Nos. 4 and 6).

3. Open bowls both deep and shallow. These, judging by the number of fragments, were fairly common. Some have the angular shoulder characteristic of Gray Minyan ware; others have the rounded profile which is more usual in Yellow Minyan. In both cases the shape is essentially Minyan (Fig. 35, Nos. 1, 2, 4; Fig. 36, Nos. 3, 9, 13, 17; PLATE II, Nos. 5 and 7; PLATE III, Nos. 1 and 2).

The most frequently used patterns are connected spirals—both true and false spirals—and concentric half-circles dotted at the centre. Both of these patterns are familiar from Minoan ware of the Middle Minoan Period in Crete.<sup>3</sup> It is exactly these patterns that occur in the light-on-dark style on the earliest sherds of Minoan technique—though certainly of Mainland fabric—that appear at Korakou (cf. Class D I below, p. 32, and PLATE II, Nos. 2, 4, 6, 8). In these Mattpainted vases, accordingly, which exhibit southern or Minoan patterns applied in local (Mainland) technique to northern or Minyan shapes, we have clearly the forerunners of Mycenaean ware. Minoan influence may perhaps be surmised also in a few sherds which show floral patterns (Plate III, No. 1). There are a number of badly shattered fragments with patterns which seem to represent claws of what were probably fantastic animals (Fig. 35, No. 10), and tails of birds (Fig. 36, No. 14). These evidently preserve a more genuine Mainland tradition and may be considered as parallel to the bird-vases of Phylakopi. Unfortunately the material at Korakou is too shattered to be of much value.

<sup>1</sup> *Phylakopi*, § 9, pp. 114 ff., Pls. XVI–XVII.

<sup>2</sup> Cf. *B. S. A.*, XVI, Frontispiece.

<sup>3</sup> Chiefly *M. M. III*; cf. *B. S. A.*, X, p. 15, Fig. 4, c and g.



FIGURE 35. SHERDS OF MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B II.



FIGURE 36. SHERDS OF MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B II.

4. "Hole-mouth" jars. Deep jars with small mouth almost closed. Only a few sherds were found (Fig. 35, Nos. 8 and 14). The shape, which is not a very common one at Korakou (there were, however, a number of fragments of the same shape in the contemporary Mycenaean technique; see below p. 34), seems to be closely analogous to the "hole-mouthed jars" of Crete.<sup>1</sup> A vase of a derived shape in Gray Minyan ware was found in the sixth shaft grave at Mycenae, the earliest of the shaft graves.<sup>2</sup>

5. Amphorae. The upper part of a large jar with narrow neck and mouth gives an example of the so-called amphora shape in the Mattpainted style (Fig. 37). It is made on the wheel, of refined clay, brick red in color, and the surface is polished. The design is put on in dull purple

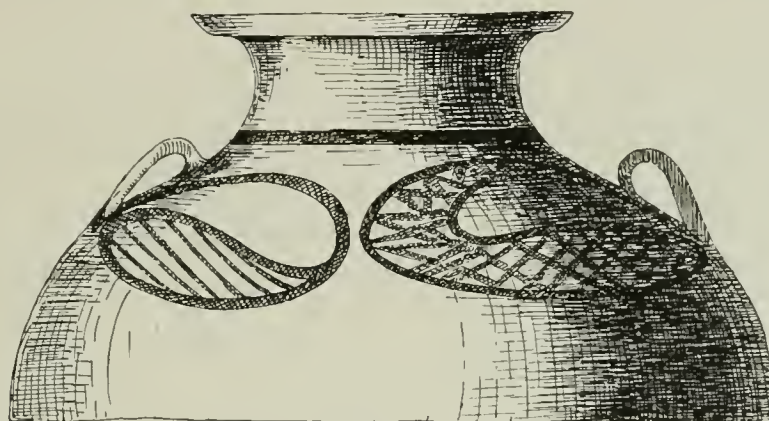


FIGURE 37. AMPHORA, MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B II.

paint. On the shoulder are two small vertical handles. Between these on each side are two somewhat fantastic curvilinear motives filled in with cross-hatching (one of the four, perhaps by oversight of the decorator, shows only simple hatching).<sup>3</sup>

Two types of vases, which are comparatively rare, deserve to be mentioned here; they may form a connecting link between wares of classes I and II, combining the patterns of the former with the fabric of the latter.

6. Cups of fine fabric with a profile of two opposite curves. The clay, which is pale, of a greenish tinge, is extremely well purified, and the vases are carefully shaped with extraordinarily thin walls. There is a flat base, and the cup has one or two vertical ribbon handles which extend high above the rim. The surface is coated with a fine clay slip, sometimes polished, sometimes powdery, on which is painted in dull purplish black paint an angular linear pattern in fine sure lines. This sureness and delicacy of treatment, in striking contrast with the rather careless execution of the bulk of Mattpainted ware, suggests the possibility that these cups may be of foreign origin. It may be remarked, however, that the clay appears to be local, while the general arrangement of the decoration is practically the same as that found in the shallow basins of class I. No whole example was obtained at Korakou. Figure 38, however, shows a cup partially restored from fragments that came to light at Gonia. Ware similar to this was found by Vollgraf at Argos.<sup>4</sup>

<sup>1</sup> Cf. *B. S. A.*, IX, p. 306, Fig. 6.

<sup>2</sup> Cf. Furtwängler and Loescheke, *Mykenische Thongefässe*, Pl. X, No. 50.

<sup>3</sup> In technique and finish this vase seems closely related to the polychrome fabrics discussed under Class III below.

<sup>4</sup> *B. C. H.*, XXX, 1906, p. 28, Figs. 50-53.



7. Well-made shallow bowls of a type found also at Argos.<sup>1</sup> Very few sherds were discovered at Korakou. They show a fine fabric of well purified clay, covered with a smooth slip. Around the upper part of the bowl runs a band of decoration in dull purple paint. The pattern, consisting of a belt of lozenges arranged in pairs, point to point, is carefully executed. The lower part of the vessel below the angle of the profile seems to carry a number of rays radiating from the base. In shape these vases may be parallel to the later examples in the series of bowls from Phylakopi.<sup>2</sup> A sample sherd is given in Figure 39.

III. *Polychrome Mattpainted Ware*.<sup>3</sup> A third class of Mattpainted ware is sharply distinguished from the two just described by the fact that its decoration is carried out in polychrome. As



FIGURE 38. CUP OF FINE FABRIC, MATT-PAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B II.

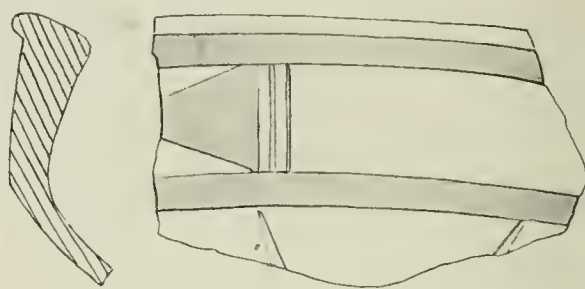


FIGURE 39. FRAGMENT OF SHALLOW BOWL, MATT-PAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B II.

compared with the other two styles, sherds of this type were relatively few. The best of them belong to wheel-made vases of excellent fabric. The biscuit is brick red or reddish buff in color, while the surface is covered with a smooth slip of the same tone. The patterns are chiefly linear (Figs. 40 and 41), such as bands of lines in red with black edging; broad wavy lines in red with irregular edging of white or purple (Fig. 40, No. 1); triangles or lozenges outlined in black with red filling (Fig. 41, No. 3), etc. In many cases, however, the upper part of the vase was apparently divided into panels, each containing a bird or some fantastic animal of which the outline is painted in black and the body is filled in with red. In all cases the paint is perfectly matt, and its lack of lustre is emphasized by contrast with the polished slip. Shapes that could be recognized are the following:

1. Beaked jugs. Fragments of five or six beaks were found (Fig. 42). The jugs to which they belonged were similar to the well-known jugs from the sixth shaft grave

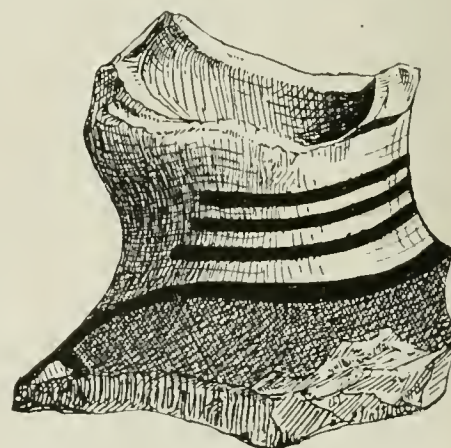


FIGURE 42. NECK OF BEAKED JUG, MATT-PAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B III.

<sup>1</sup> *B. C. H.*, XXX, 1906, p. 28, Figs. 47-49.

<sup>2</sup> Cf. *Phylakopi*, § 15 and Pl. 33.

<sup>3</sup> Cf. *B. S. A.*, XXII, p. 185 f.

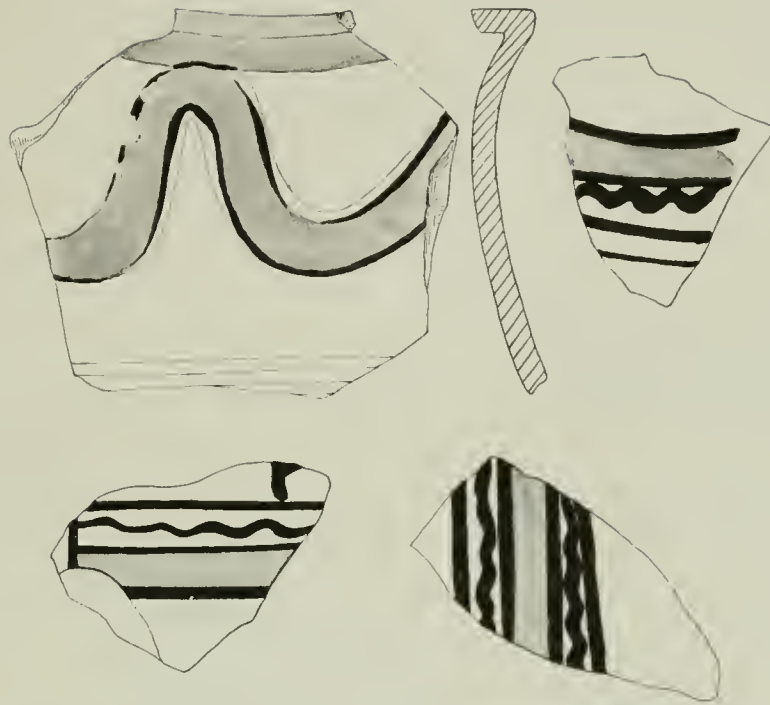


FIGURE 40. SHERDS OF POLYCHROME MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B III.



FIGURE 41. SHERDS OF POLYCHROME MATTPAINTED WARE, MIDDLE HELLADIC PERIOD, CLASS B III.

at Mycenae.<sup>1</sup> There is also a similar jug from Phylakopi in the National Museum at Athens;<sup>2</sup> and a related (Cycladic) type is represented among the finds from the Temple Repositories at Cnossus.<sup>3</sup>

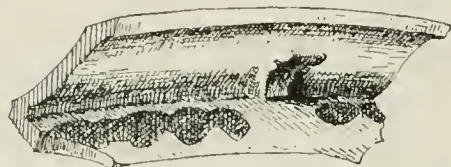
2. Large jars with fairly narrow mouth, similar to a jar from the sixth shaft grave at Mycenae.<sup>4</sup>

3. Deep bowls with wide opening and heavy flat rim (Fig. 40, No. 1).

4. Shallow bowls with angular shoulder, splaying rim, and vertical ribbon handles. A fragment of a rim of this type is illustrated in Figure 43; the profile seems clearly taken from Minyan ware.

In addition to this fine polychrome ware there is also a poorer fabric represented by an equal number of sherds. These are of varying quality, ranging from good wheel-made specimens to very coarse examples made by hand. The clay is generally lighter than in the finer ware and is not so well purified. The polished slip characteristic of the fine ware is lacking, and the surface is not so smooth. The patterns are linear, produced in two colors, black and red, the outline being most frequently done in black with red as the accessory for filling. A few

FIGURE 43. RIM OF SHALLOW BOWL, POLYCHROME MATTPAINTED WARE, MIDDLE HEL-  
LADIC PERIOD, CLASS B III.



sherds are much like the black and red ware of Melos.<sup>5</sup> The material at Korakou is too fragmentary to allow the restoration of any shapes. Shallow bowls with thick, flat rims seem common.



FIGURE 44. DOMESTIC VESSEL SUGGESTIVE OF MINYAN ORIGIN, MIDDLE HEL-  
LADIC PERIOD, GROUP C.

#### C. COARSE UNPAINTED DOMESTIC WARE

Along with the Minyan and Mattpainted fabrics described above there were many sherds belonging to coarse unpainted vessels used for domestic purposes. These for the most part do not

<sup>1</sup> Cf. Furtwängler and Loescheke, *Mykenische Thongefässe*, Pl. VIII.

<sup>2</sup> Cf. *Phylakopi*, p. 159.

<sup>3</sup> Cf. *B. S. A.*, IX, p. 150, Fig. 26, g.

<sup>4</sup> Cf. Furtwängler and Loescheke, *Mykenische Thongefässe*, Pl. IX.

<sup>5</sup> *Phylakopi*, § 10, p. 118.

differ materially from the household pots of the preceding or of the following periods and their dating, therefore, depends chiefly upon their place in the stratification. Primitive cooking over an open fire does not tend to produce great variety and specialization in forms. In the following shapes which were recognized from the second stratum at Korakou the clay is extremely coarse and the biscuit usually shows a brick red color:

1. Cooking pots of simple types. Generally the vessel is a fairly deep bowl with wide, splaying rim. Specimens of both high and low handles were found. The vessel shown in Figure 44, made of coarse grayish buff clay, by its profile suggests the influence of Minyan ware in its origin. In some cases the pot apparently stood on three short legs which allowed it to be set down over the fire.

2. Strainers. Three small strainers were found, all of coarse thick fabric (Fig. 45). One (Fig. 45, No. 1) has a flat base, curved side, and splaying rim, while a thick loop handle extending



FIGURE 45. STRAINERS, DOMESTIC WARE, MIDDLE HELLADIC PERIOD, GROUP C.

vertically high above the rim is attached at one end to the rim and at the other to the shoulder of the vessel. The base is perforated, and there is also one row of holes around the side of the pot just above the base.

The other two strainers are smaller but of equally coarse fabric. They have a flat base, straight sides, and a heavy loop handle, both ends of which spring from the rim. The base is perforated. Strainers may be a misleading name for these pots. Large ones were perhaps used as braziers for small charcoal fires.

3. Jars. Small storage jars of pithos-shape were common (Fig. 46). They stand on a flat base and their spreading sides curve inward again to form a short neck, from which rises a splaying rim. There is no decoration save, perhaps, the three or four projecting knobs set at intervals around the shoulder and taking the place of handles.

4. Pithoi. Large pithoi of the same coarse fabric were in use. They have a very small—sometimes pointed—base and were apparently intended to stand at least partially buried in the earthen floor of the room in which they were kept. Raised rope bands running about the body of the pithos are the only form of decoration. Some of these pithoi are of huge size.



D. MAINLAND WARE CORRESPONDING TO FABRICS OF THE THIRD MIDDLE  
MINOAN PERIOD

The pottery included in this section belongs technically with the ware of the Late Helladic Period; in the stratified deposit, however, it is found together with the later Minyan and Matt-painted wares and must accordingly be considered along with them in the discussion of the Middle Helladic Period. Though not very numerous these sherds are important as representing the earliest "Mycenaean" vases in use at Korakou. These vases introduced a new technique, namely the employment of lustrous paint as the decorative medium. The new technique after its adoption rapidly forged ahead of the old method of decoration in matt paint and, having been carried to a high degree of perfection, eventually produced the finished Mycenaean wares of the Late



FIGURE 46. SMALL STORAGE JARS, COARSE WARE, MIDDLE HELLADIC PERIOD, GROUP C.

Helladic Period. The sherds in question represent a Mainland version corresponding to both the light-on-dark and the dark-on-light styles of the Third Middle Minoan Period in Crete.

I. *Light-on-Dark*. A number of typical sherds are shown in Figure 47, four of which are repeated on PLATE II. These vases are wheel-made from carefully prepared buff or yellowish green clay. The biscuit often shows pink at the core, shading to buff at the surface. The surface is covered with a coat of smooth lustrous paint, red or brownish black in color, on which are painted curvilinear, geometric patterns in dull white. The patterns are commonly running spirals or double spirals, crossed circles, concentric half-circles, and belts of lines. A comparison of Figure 47 with Figures 35 and 36 will show the essential identity of these patterns with those on the Matt-painted ware of class II; and on PLATE II certain typical patterns of this group are shown side by side in the two different techniques. The origin of these patterns is undoubtedly to be sought in Crete (cf. above p. 25). Among the sherds there are a few which stand out by the excellence of their fabric and paint. They are not, however, identical with the M. M. III fabrics of Crete and are probably to be explained not as importations but as the best product of the best mainland potters. Other sherds, of somewhat poorer fabric, made of yellowish green clay of the Corinthian variety, are certainly of local manufacture. Quite without parallel, so far as I know, are a few



odd sherds which on a pinkish red ground show linear patterns in white and black—black being the accessory color, used for large round dots on the white lines (PLATE III, No. 8).

The following shapes could be recognized:

1. Small round-bodied jugs with fairly high necks and only one handle (cf. Figs. 47, No. 3; 48, No. 1).
2. Small round-bodied jars with narrow opening, resembling the hole-mouthed jars of Crete (Fig. 47, No. 2).
3. Round bowls with splaying rim. In some cases the side is rounded, in others angular (Fig. 47, Nos. 5, 8, 9).
4. Small cups with straight or concave sides, of the general type of the gold cups from the beehive tomb at Vaphio (the small sherd, Fig. 47, No. 14, belongs to this shape).



FIGURE 47. SHERDS WITH LIGHT DECORATION ON DARK GROUND, MIDDLE HELLADIC PERIOD, CLASS D I.

II. *Dark-on-Light*.<sup>1</sup> Clay and fabric are like the preceding, while the surface is slipped. The patterns, executed in black or black-brown against the light ground of the slip, are remarkably different from the preceding. Double spirals of the form so typical in the light-on-dark style do not occur, and concentric half-circles are also unrepresented on these sherds. Instead we have bands of round dots, small circles, dashes—or conventional leaves—and conventionalized objects perhaps meant for sea-shells (PLATE III, Nos. 5 and 6). There is also the net pattern (Fig. 49, Nos. 3, 8, and 9) which becomes familiar on Late Helladic I vases and later; and some sherds have

<sup>1</sup> Figs. 48, No. 2; 49.

a purely linear design not arranged in bands. One sherd, unfortunately rather small, seems to have a fragment of the running-quirk pattern; and this, apart from two sherds decorated with an ordinary spiral (Fig. 49, Nos. 1 and 2), is, among the material available up to the present time, the only connecting link in patterns with the light-on-dark style. A small stemmed goblet (Fig. 48, No. 2) is covered with poorly drawn double axes, and a similar, but very well drawn, design recurs on another vase, possibly a hole-mouthed jar (PLATE III, No. 7).

Some of these sherds, namely those with bands of conventional sea-shells (PLATE III, Nos. 5 and 6) and with the net pattern (Fig. 49, Nos. 3, 8, and 9), are remarkable for their shiny glazed surface, quite different from anything else found at Korakou. Apart from a few similar sherds



FIGURE 48. PART OF HIGH-NECKED JUG WITH LIGHT DECORATION ON DARK GROUND, AND FRAGMENT OF STEMMED GOBLET IN DARK-ON-LIGHT, MIDDLE HELLADIC PERIOD, CLASS D I AND D II.

discovered at Tiryns, I know of examples from no other site. It may not be a local fabric in either place, and is certainly not like any known Cretan variety.

The shapes, so far as they could be recognized, include:

1. Small jugs with squat body and fairly wide neck (Fig. 49, No. 3).
2. Small goblets on a stem (Fig. 48, No. 2).
3. Hole-mouthed jars (Fig. 49, Nos. 1 and 2).
4. Cups of the Vaphio or Keftiu shape (PLATE III, No. 6).

It will be seen that although the patterns are almost entirely different, the shapes are practically identical with those of the light-on-dark style. The difference in pattern may, of course, be due merely to chance; not a very large number of these sherds was found.

Gray Minyan ware predominates in the lower levels of the second stratum and seems, therefore, to have been in general use during approximately the first half of the period. Along with it occurs Mattpainted ware of class I, and particularly of the angular linear style. Minyan is the fine pottery of this time, while the coarser vessels are produced in the Mattpainted style. This period might be called Middle Helladic I.

In the upper levels of the stratum, corresponding to the second half of the period, Gray Minyan still occurs, but in diminishing quantities, while the amount of Yellow Minyan has grown to a large proportion of the whole. Mattpainted ware of class I continues to be represented by numer-

ous coarse pots, but the patterns are now almost entirely curvilinear. Mattpainted ware of class II has likewise come into general use, and the vases of class III also belong here; while the "Mycenaean" ware described above in group D has made its initial appearance. Thus in the second half of the period the fine pottery is chiefly Yellow Minyan, Mattpainted ware of style II, and the earliest Mycenaean ware; while the coarse pottery is Mattpainted ware of style I. Unpainted domestic pots naturally occur at all times throughout the period. The name Middle Helladic II may be used to designate this latter half of the second period.

### THIRD STRATUM—LATE HELLADIC PERIOD

Mycenaean pottery is so familiar from the excavations at Mycenae and Tiryns and numerous other sites on the Mainland that it might seem superfluous at this time to offer a detailed account of the Mycenaean ware found at Korakou. Since the pioneer work of classification by Furt-

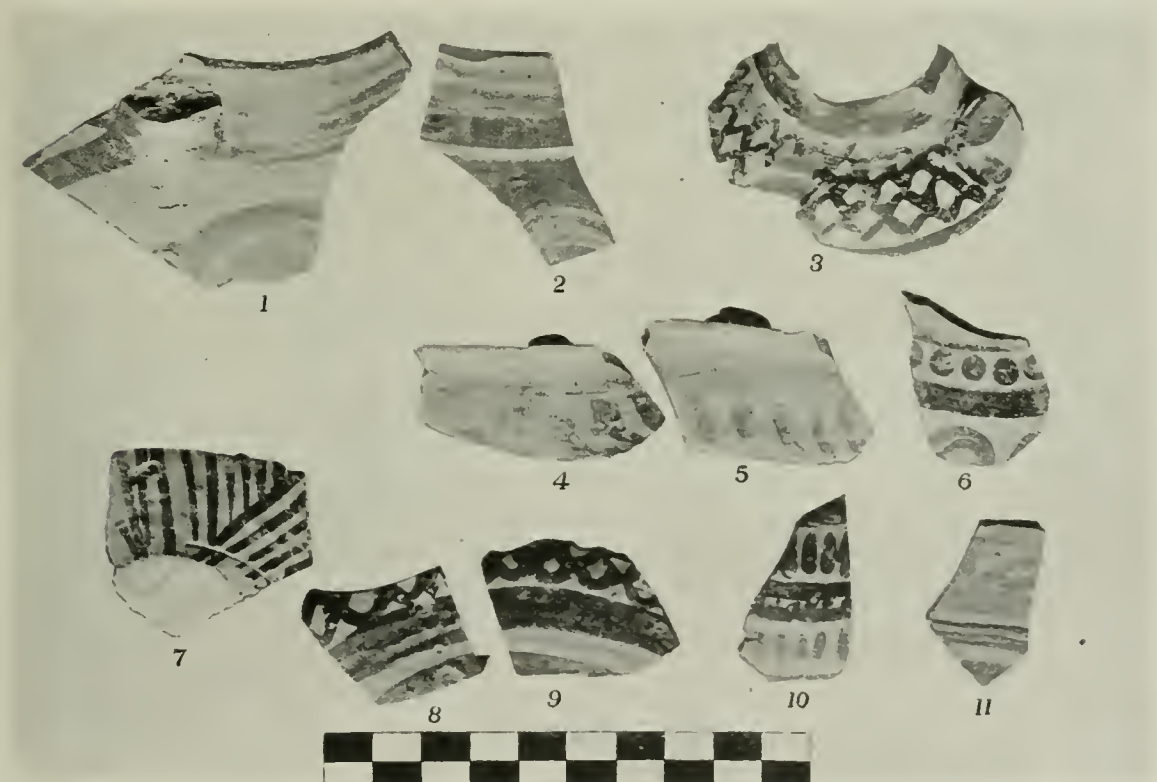


FIGURE 49. SHERDS WITH DARK DECORATION ON LIGHT GROUND, MIDDLE HELLADIC PERIOD, CLASS D II.

wängler and Loescheke more than thirty years ago,<sup>1</sup> however, no re-examination of Mycenaean pottery as a whole has hitherto appeared. And yet, during this same period, fresh material for such an investigation has come to light in increasing quantities from almost all parts of the Greek Mainland, and the great discoveries in Crete have changed the whole basis of classification. The Cretan system of classification elaborated by Sir Arthur Evans has been extended by many archaeologists to include the Helladic Mainland as well.

<sup>1</sup> *Mykenische Thongefässe*, 1879, and *Mykenische Vasen*, 1886.



But at practically all the Mainland sites which have up to the present been excavated, the series was not found to be complete. Either no stratification was preserved at all, or a break in the stratification caused some stage in the process of development to be unrepresented. Consequently no attempt has yet been made, nor was it hitherto, indeed, an easy undertaking, to trace the evolution of Mycenaean pottery on the Mainland, revise its classification, and establish more closely its relation to the wares of Crete. Now, however, since the stratified sequence at Korakou was unbroken and the course of development of Mycenaean pottery here appears clear, it has seemed worth while, instead of stating merely that "a great deal of Mycenaean pottery of the well known Late Minoan I, Late Minoan II, and Late Minoan III types was found," to give as complete a description and classification as possible of the pottery that actually came to light.

It has already been stated that the third stratum in certain of the pits exhibits three well-marked layers which yield three styles of Mainland Mycenaean pottery. It must be borne in

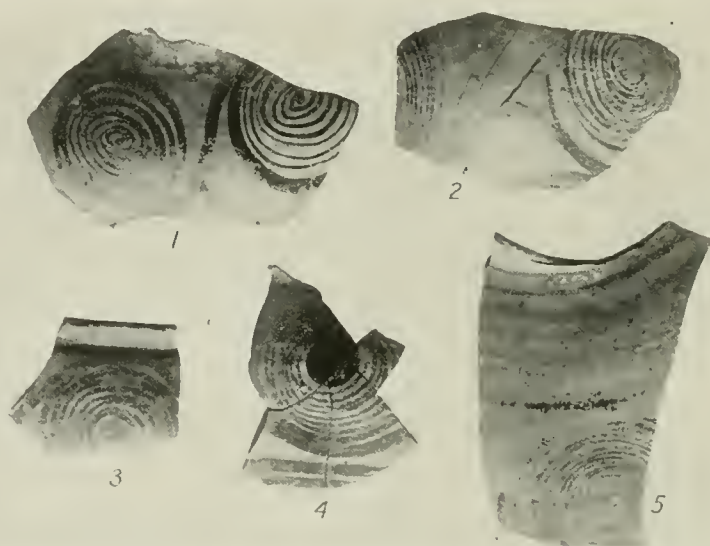


FIGURE 50. SHERDS WITH PATTERNS OF SPIRALS, LATE HELLADIC I.

mind that there is no sharp break in continuity from one of these stages to another. The whole Late Helladic Period presents one continuous development. Each stage shades gradually and spontaneously into the succeeding stage, and there are naturally many vases showing a transitional character which it would be difficult to classify on one side or the other of a hard and fast line. The three stages will be called Late Helladic I, II, and III, and are as follows:

#### LATE HELLADIC I

##### A. PAINTED POTTERY

These vases are all wheel-made, in most cases, however, with a slight touch of carelessness in the execution. The fabric is excellent. The clay is finely sifted and free from gritty particles. In color it is almost always either yellowish green, of the kind typical in Corinthian vases of all periods, or pinkish buff; and in both cases the biscuit often appears pink at the core. The baking is well

done. The surface of the vase is covered with a smooth slip similar to the clay in color. The paint is lustrous and of good quality. In a considerable number of cases the paint has partly flaked off; this occurs almost exclusively on vases made of yellowish green clay and is no doubt due to something in the nature of that clay which does not allow the paint to adhere with absolute permanency. Black paint, varying to brownish black, is always used on vases of yellowish green clay, while on vases of buff clay a good red is almost as frequent as black. This distinction, already noticed in the discussion of patterned ware of the Early Helladic Period (cf. above p. 9), is so regular as to suggest the conclusion that it is due rather to some technical limitation imposed

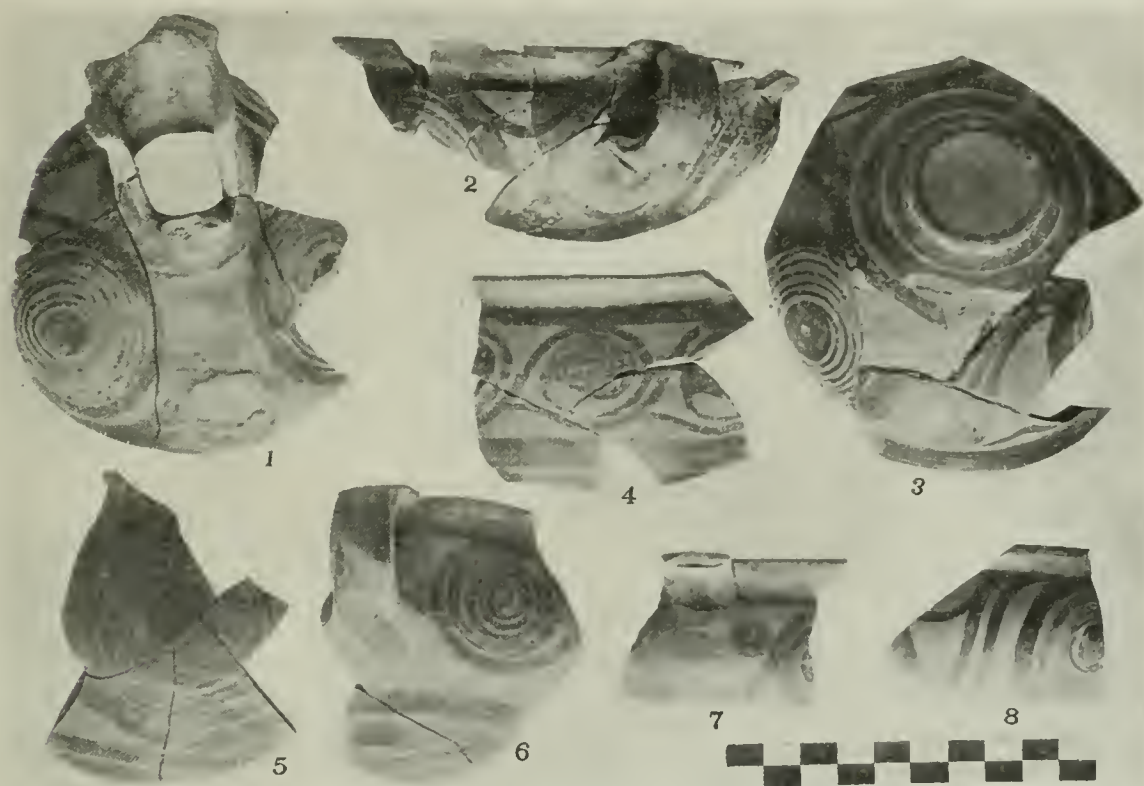


FIGURE 51. SHERDS WITH SPIRALIFORM PATTERNS, LATE HELLADIC I.

by the yellowish green clay than to deliberate design. Whatever the cause, it is no doubt connected with the other circumstance alluded to above, namely, that the black paint on yellowish green vases easily flakes off. In some instances (in buff clay) the patterns appear in black on one side of the vase, gradually changing to red on the other. This gradation of colors, though generally irregularly carried out, may in some cases be intentional. On the earlier vases subsidiary details are often added in white. The patterns are largely, but not exclusively, linear. In the linear group the most frequent are the spiral, a belt of quirks, groups of straight or wavy parallel lines, and festoons.

This is the great period of the spiral. The spiral is usually fairly well drawn in a rather fine line which, starting from a large central eye, makes five, six, or seven or more revolutions before it terminates in the broad line forming the circumference (cf. Fig. 50, Nos. 2, 3, 4, and 5). In

later examples the drawing is less careful and the central eye is often lacking, but the number of revolutions remains about the same (cf. Figs. 50, No. 1; 51, No. 6). The spirals are arranged in most cases in a belt filling a zone around the upper half of the vase. They are connected by tangents or wavy lines, singly or in pairs, which usually rise from near the base of one spiral and extend to the top of the next (Fig. 51). Quite typical of Late Helladic I vases are the two large round dots placed one above and one below the tangent connecting each pair of spirals (Fig. 56, No. 2). These dots and the central eyes are frequently pointed with white and a row of small white dots is also often super-added to the tangents or wavy lines connecting the spirals (Figs. 50, No. 5; 51, No. 2).

Derived from the spiral is the pattern shown in Figure 51, No. 4. Here we have a series of pear-shaped objects, filled in with cross-hatching, which are connected by enclosing lines into a spiraliform system.

The running quirk pattern, which, as we have seen, occurs on Matt-painted ware of class II, and on dark-on-light as well as light-on-dark Mainland ware corresponding to Middle Minoan III, continues to appear in Late Helladic I. In its simplest form it consists of a series of unconnected, doubly curved lines or quirks, each one overlapping the next, forming a belt around the vase. In a more developed form the quirks are elaborated into simple tailed spirals, overlapping but not connected (Fig. 57, No. 1). In a further stage, finally, the tail of each spiral joins a wavy line which encircles the vase and thus unites all the spirals into a connected system.<sup>1</sup> The quirk pattern regularly occurs in a belt around the upper part of the vase, which is separated from the lower part by one or more plain bands of paint (Fig. 57, No. 1).

Groups of parallel lines are frequently the only ornament, running either in a vertical or a horizontal direction. The latter is the more common variety. The great majority of the vases of this period carry their main decoration in a zone around the upper part of the vessel, while the lower part is marked off, and often occupied, by broad bands of paint, which vary in number from one to five or six. In most cases these bands are rather careless free-hand productions; in only a few instances do they seem to have been painted carefully while the vase was revolving on the wheel. Cups of the Vaphio or Keftiu shape have a typical pattern of this type (PLATE IV, No. 3; Figs. 53, No. 1, 4, 5, and 6; 54). About the upper part of the cup run two or three parallel horizontal lines. Above and below this group is a row of rather shapeless dashes, which in some of the better executed examples have roughly a crescent form and look as if they might be a conventional rendering of lanceolate leaves. The whole pattern might then be a degenerate version of the foliate sprays familiar on Minoan vases.

Parallel lines running vertically are arranged in a variety of ways. In some cases they are short, filling a zone around the upper part of the vase, while the lower portion has the usual horizontal bands (Fig. 56, No. 1). In another type the lines are longer and usually wavy, and occur either in groups of four, five, or six—in which case the groups are repeated at intervals around the body of the vase (Fig. 57, No. 2)—or consecutively, filling the whole space available. Ornamentation of this type is probably connected with the so-called ripple motive,<sup>2</sup> which on the Mainland reaches its finest development in the tortoise-shell cups of the Second Late Helladic Period (cf. below p. 47).

<sup>1</sup> Cf. Hall, *The Decorative Art of Crete in the Bronze Age*, Fig. 45, p. 30.

<sup>2</sup> Cf. Mackenzie, *J. H. S.*, XXIII, 1903, p. 160 and Pl. IV, 1-5.



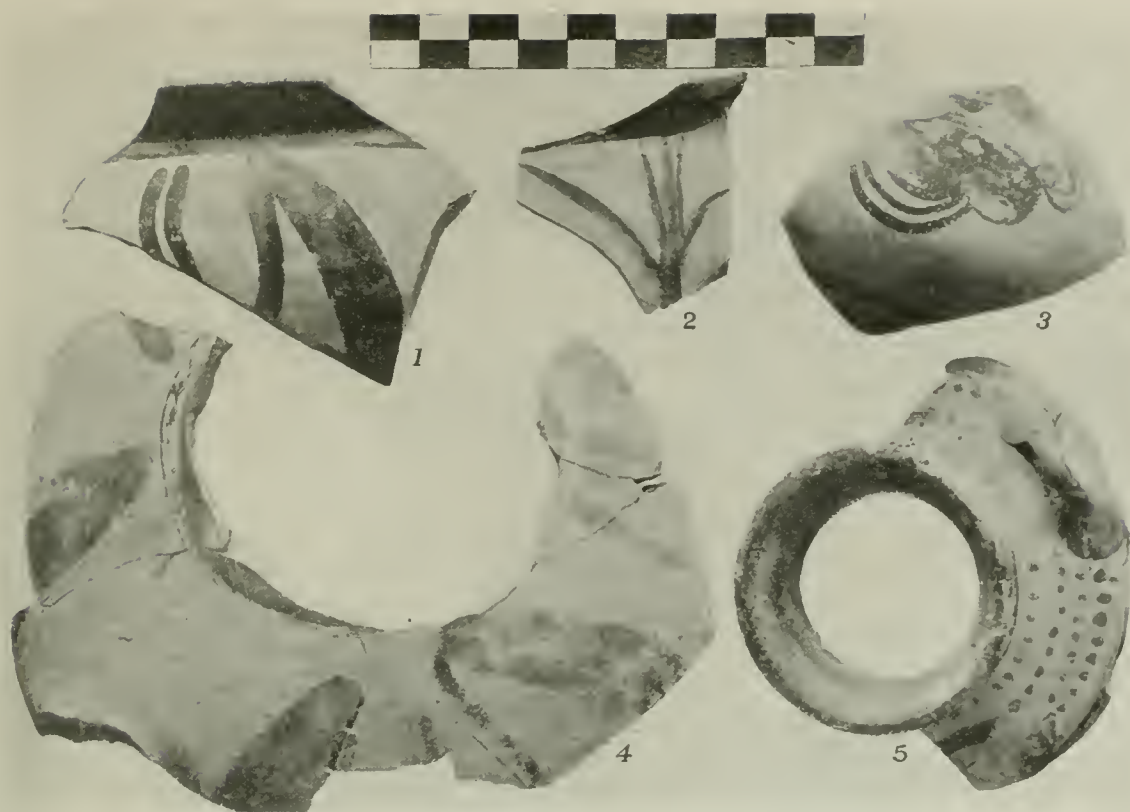


FIGURE 52. SHERDS OF LATE HELLADIC I WARE.



FIGURE 53. FRAGMENTS OF CUPS OF THE VAPHIO OR KEFTIU SHAPE, LATE HELLADIC I.



Festoons sometimes occur in conjunction with parallel lines, a row of festoons being inserted between pairs of lines. In other cases a network of festoons fills the upper part of the vase (Fig. 53, No. 2).

Naturalistic designs are considerably rarer than the linear patterns described above. Floral motives are the most frequent types of this class and include very naturalistic ivy leaves (Fig. 53, No. 10), grasses (Fig. 52, No. 2), and a variety of flowers; while sea motives are also represented. Rather noteworthy is a sort of conventionalized double axe with curved blades. In the hollow between the blades, above and below, are two vertical dashes. This pattern seems to have been repeated several times around the vase, the space between the axes being occupied in one case by the handle, and in the others by three vertical parallel lines (Fig. 52, Nos. 1 and 4).

The most important shapes of vases of this First Late Helladic Period at Korakou are the following:

1. Cups. Cups of the Vaphio or Keftiu shape,<sup>1</sup> which began to appear in the Second Middle Helladic Period among the Matt-painted wares of class II and in both styles of Mainland ware



FIGURE 54. CUPS OF THE VAPHIO OR KEFTIU SHAPE, LATE HELLADIC I.

corresponding to Middle Minoan III (light-on-dark and dark-on-light), have now become very numerous. The shape is strongly suggestive of a metallic prototype. The sharp angle of the flat base with the side of the cup resembles work in metal. Furthermore, the raised ridge encircling the middle of the cup seems a survival in clay of the joint where two thin plates of metal overlapped. There is, moreover, in a large number of these cups, at the point where the lower end of the handle joins the body of the vase, a raised knob reminiscent of a metal rivet. Actual originals in metal of this shape are of course well known, including the two famous gold cups from Vaphio,<sup>2</sup> though these are probably somewhat later in date.

The commonest form of decoration consists of the linear pattern which, as mentioned above, suggests a highly conventional, foliate spray (Figs. 53, Nos. 1, 4, 5, and 6; 54, Nos. 1 and 2). Running spirals also occur frequently (Fig. 53, Nos. 7, 8, and 9), while festoons (Fig. 53, No. 2) and the ripple pattern (Fig. 53, No. 3) are somewhat less common. From the end of the First Late

<sup>1</sup> For the sake of convenience the cups described above are referred to as "cups of the Vaphio shape." It must be admitted, however, that the shapes are not absolutely identical. In the gold cups the concavity of the side, which is so pronounced in the clay specimens, is very slight, but this may be due in part at least to their decoration in relief. Essentially the shape seems to me to be the same.

<sup>2</sup> 'Εφ. 'Αρχ., 1889, Pl. 9.

Helladic Period come the cup shown in Figure 55, with a purely linear decoration, and the fragment illustrated in Figure 53, No. 10, which carries a zone of naturalistic ivy leaves. One fragment shows at least two rows of rosettes. The bottom of these cups is often adorned either with a circle, a crossed circle, or a spiral.

2. Shallow spreading teacups of fine fabric occur. Comparatively flat and wide, they stand on a low raised base. The rim splays outward, forming a sharp angle with the side. The flat loop handle has a metallic-looking knob at its base. The regular decoration is a series of well-drawn spirals connected by loops, or tangents, or both. The eyes of the spirals are frequently dotted with white, and a row of white dots may be added on the connecting loops. There is no complete example available, but a few representative sherds are shown in Figure 54, Nos. 2, 3, 7, and 8.

3. Deeper cups, or small bowls, with one handle are numerous. They have rounded sides and an angular, splaying rim. The decoration is usually spiraliform or floral (Fig. 51, Nos. 4 and 6).

4. Stemmed goblets. Numerous sherds were found belonging to small goblets on a low, round stem. It will be clearly seen that this graceful shape is taken over directly from Minyan ware.



FIGURE 55. CUP WITH LINEAR DECORATION, LATE HELLADIC I.



FIGURE 56. STEMMED GOBLET, LATE HELLADIC I.

The four goblets which have been put together as shown in Figures 56 and 57 are in effect vases of Yellow Minyan decorated in Mycenaean style. Some examples have the angular profile characteristic of Gray Minyan; but a rounded profile is far more common, and the latter becomes one of the favorite shapes of the First as well as the Second Late Helladic Period. The decoration includes almost all of the varieties mentioned above, although linear motives are much more numerous than floral.

5. Jugs. A large number of fragments belong to small jugs with "cutaway" necks, that is, the rear part of the neck is cut down at the point where the handle is attached; or perhaps it would

be more exact to say that the forward part of the neck is prolonged to form a vertical spout. The body and the neck are made separately and afterwards joined together by hand. In consequence of this, the fabric is considerably thickened about the base of the neck and presents a very rough surface on the inside. As regards the decoration, the upper part of the body is usually embellished with a belt of spirals, while the lower part remains unpainted. The sherds illustrated in Figure 50, Nos. 1 and 5, and Figure 51, No. 1, are from jugs of this shape. The pattern of a double axe with curved blades also occurs (Fig. 52, No. 4).

6. Hole-mouthed jars. This shape is an inheritance from the preceding period, where it is found in Matt-painted fabrics, as well as in light-on-dark Mycenaean ware. Here there are very



FIGURE 57. STEMMED GOBLETS, LATE HELLADIC I.

few sherds, barely enough in fact to establish the occurrence of the shape, which apparently died out in this period; at least no example of a later date was found.

7. Squat bowls.<sup>1</sup> To the First Late Helladic Period belong the earliest examples of the squat bowl, which becomes a much favored shape in the following period and, indeed, in Late Helladic III as well. Two types are here represented. One has a wide base, straight sides, and an angular shoulder. The mouth is narrow and has a broad lip, while on the sloping space between the shoulder and the neck are three small horizontal loop handles. The decoration is of various kinds. Thus, in one example, the field above and below the shoulder is merely filled in with small dots (Fig. 52, No. 5); in another, the sloping upper part carries a belt of connected loops, while the lower part (now broken away) apparently was ornamented with nothing more than a group of parallel horizontal bands. These vases are very nicely made, with fine regular wheel-marks showing on the inside.

The second type, of which not many examples were found, is the ordinary squat bowl which becomes very common in the succeeding period (Late Helladic II). It has a curving side proceeding from a broad base to a narrow neck. One of these vases is decorated with heart-shaped leaves and five-petalled flowers.

8. Two examples of a low vase resembling the squat bowl, but with only one vertical handle—described under number 9 of the Second Late Helladic Period—were recognized. One is

<sup>1</sup> This is the shape usually called "alabastron" by excavators; see Sir Arthur Evans, *The Tomb of the Double Axes and Associated Group* (*Archaeologia*, LXV, 1911), p. 16 and Pl. II.

ornamented with ivy leaves (Fig. 52, No. 3), the other has a linear decoration consisting of wavy bands.

9. In addition to the above, there were a number of fragments of larger vases of which the shapes could not easily be made out. One of these shapes, however, seems to be a deep bowl with large side-spout.

#### B. UNPAINTED WARE

Along with the painted pottery described above, a great quantity of unpainted sherds of good quality was found. A large proportion of these sherds belong to vases which are practically identical with Yellow Minyan (cf. p. 18 above). The fabric appears, however, to be growing finer and



FIGURE 58. UNPAINTED GOBLET, LATE HELLADIC I, CLASS B.



FIGURE 59. STEMMED GOBLET, BLACK MONOCHROME WARE, LATE HELLADIC I, GROUP C.

thinner, and the slip still smoother and more like glaze. Turning to the shapes, we find that the stemmed goblet with rounded profile has almost entirely supplanted that with angular profile. A typical example is shown in Figure 58. Other shapes well represented among these sherds are the jug with cut-away neck; a dipper or ladle with one high ribbon handle; a deep bowl with small side-spout; and a handleless cup with flat bottom.

#### C. MONOCHROME WARE

Sherds of red and black monochrome ware, which had begun to appear, though in extremely small quantities, toward the end of the Middle Helladic Period, increase rapidly in the early part of the First Late Helladic stratum until they become very numerous. The fabric is the same as that of Yellow Minyan. Instead, however, of being finished with a fine slip, these vases are completely covered with a smooth coat of black or red paint of good quality. In many cases uneven firing has caused the red paint to turn black in patches, thus producing a mottled effect. Shapes recognized were the following:



1. Stemmed goblets. These have either rounded or angular profile of side. The larger examples have two ribbon handles (Fig. 59), the smaller only one (Fig. 60).
2. Deep bowls with two flat loop handles placed vertically.
3. Large bowls of heavier fabric with a spout on one side between the two handles.

#### D. GRAY MINYAN

Gray Minyan occurs, but has become extremely rare; only slightly more than two per cent of the total number of sherds found belong here.

#### E. MATTPAINTED WARE

Mattpainted ware of class II is found, but is very rare. Sherds of class I, however, are numerous. They are, of course, of the curvilinear style and belong chiefly to coarse vessels such as water-jars and spouted bowls. They form about fifteen per cent of the total number of fragments.

#### F. DOMESTIC POTS

These include a variety of large, coarse vessels usually made of unrefined buff, yellowish green, or brick red clay. Among the shapes may be noted high-necked water-jars, deep bowls, urns on



FIGURE 60. STEMMED GOBLETS, RED MONOCHROME WARE (1), BLACK MONOCHROME WARE (2), LATE HELLADIC I, GROUP C.

a heavy stem, small jars or crocks on a small raised base, shallow basins, and sundry cooking pots with one or two handles. Many of these vessels have a potter's mark stamped or scratched in the base, in a few cases on the handles. The marks consist of one, two, three, or more parallel dashes, a cross (+ or X), or one or more dots.

#### LATE HELLADIC II

This period marks the highest development of ceramic art at Korakou. Here we reach the culmination of a process that had been going on since the second stage of the Middle Helladic Period, the process of fusion of "Minyan" with Mycenaean art; and the completion of that process gives us the finest results ever achieved by our local potters of Korakou. Graceful shapes and naturalistic designs are here seen at their best, particularly in "Ephyrean ware," described in section B below. Before the period ends, however, it shows us the potter's art well started on its

decline. Shortly after its highest stage of perfection was attained a gradual deterioration set in, affecting both fabric and decoration; and, degenerating steadily, Mycenaean pottery finally terminated in the poorly made vases with lifeless, conventionalized designs of the end of the Third Late Helladic (= Late Minoan III) Period.

#### A. PAINTED POTTERY

The fabric is identical with that found in the First Late Helladic stage and the paint is also of the same good quality and of the same colors. The use of white, however, as an accessory color

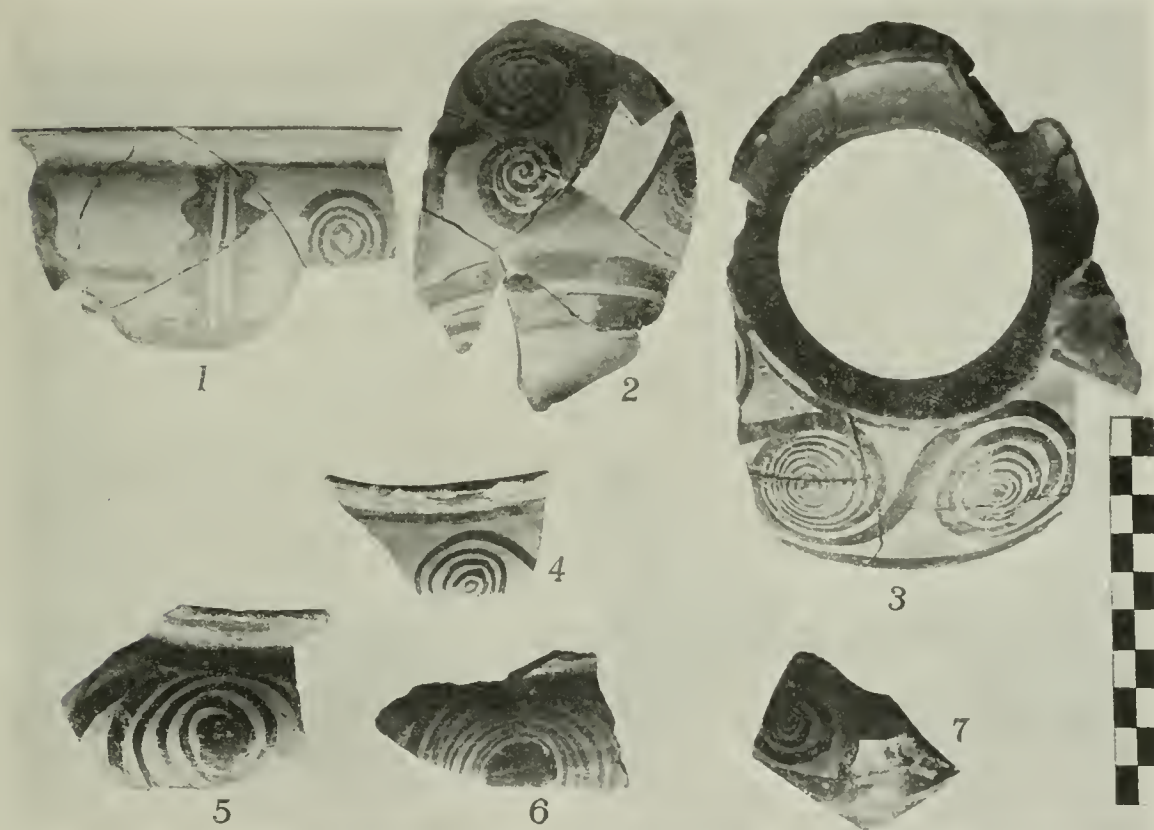


FIGURE 61. SHERDS ILLUSTRATING SPIRALS, LATE HELLADIC II, CLASS A.

is now very uncommon. In the decoration a still more noticeable change is evident in that naturalistic designs have become very much more common, while linear patterns take a secondary place.

Among the linear patterns the spiral still holds its own. The Late Helladic II spiral, however, is not so well made as that of the preceding period. The central eye is frequently lacking, and there is a tendency to draw with a broader line which, making a smaller number of revolutions, produces a coarser effect (Fig. 61). On the other hand there is sometimes a more artistic combination of spirals, such, for example, as that in Figure 61, No. 2, where pairs of spirals are joined together by a broad line with a projecting point, so as to form heart-shaped leaves; or as that in PLATE V, where a more complicated design is managed.



At least one example of the running quirk pattern can be shown (Fig. 73, No. 1), and two or three more were recorded.

Along with the traditional system of decoration in zones, from which the Corinthian artist was only for a brief time emancipated, horizontal bands, singly or in groups, continue to occur with great frequency, and when the spirit of naturalism has spent itself, to be succeeded by a general decline, the old zonal principle still survives and asserts itself again. But whereas in their better days horizontal bands served merely to mark off and emphasize the zone of main decoration, they



FIGURE 62. FRAGMENTS OF CUPS OF THE VAPHIO SHAPE, LATE HELLADIC II.

sometimes become, in the degenerate vases introducing the Third Late Helladic Period, themselves the main and, indeed, the only decoration.

The linear pattern on cups of the Vaphio shape characteristic in Late Helladic I is still employed but has become somewhat more conventional. In the earliest examples, it will be remembered, the dashes branch off directly from the horizontal lines and suggest that the design is derived from a foliate spray. In the case of Late Helladic II cups, however, the dashes are unattached, standing free in the middle of the zone between the groups of parallel horizontal lines (PLATE IV, No. 2).

The ripple motive finds its best expression in this period.<sup>1</sup> So far as could be noted at Korakou

<sup>1</sup> The best examples of this rippled ware in Crete are practically a full period earlier than the cups of Late Helladic II described above. The deep pits at Zakro yielded the finest Minoan specimens. No adequate illustration of these has yet been published, but an idea of their appearance may be gained from *J.H.S.*, XXII, 1902, Pl. XII, Nos. 2 and 3.

it seems to be limited to cups of the Vaphio shape with very metallic profile. Some of these are extraordinarily well made of gray or terracotta clay, and have their surface painted so as to imitate tortoise shell or grained wood. An example in color is given in PLATE IV, No. 6; another in Figure 62, No. 10.

Festoons in narrow zones defined by horizontal lines sometimes occur on cups of the Vaphio shape (Fig. 62, No. 8).

A number of sherds show a scale or net pattern in which each section is generally embellished



FIGURE 63. SHERDS ILLUSTRATING PATTERNS, LATE HELLADIC II.

with a stalk (Fig. 63, No. 11). This pattern, usually without the stalks, becomes a favorite motive for filling in background in the Third Late Helladic Period.

The finest vases of this period are decorated with naturalistic designs of which the greater part are either floral or taken from marine life. Among floral designs the most frequent representations are the iris, the lily, the crocus, ivy leaves, daisies, and other plants not so easily identified. Seaweed, the octopus, and the nautilus are the chief elements in the marine designs. Rosettes, the double axe, and a butterfly pattern may also be mentioned. In some cases the entire surface of the vase is stippled so as to produce a speckled effect in reddish brown or brownish black, a result which might be called the "thrush's egg" pattern. A conventional rock pattern or a field of dots frequently serves as background.

The shapes are essentially the same as in the preceding period with, however, some slight differences.

1. Cups of the Vaphio shape. A characteristic example is shown in PLATE IV, No. 2, where the decoration is the ordinary linear pattern. The sherds in Figure 62 give specimens of other designs, spirals, festoons, tortoise shell, ivy leaves, a lily-like flower, etc. Except in the case of the sherds with tortoise shell decoration, the suggestion of prototypes in metal is not so pronounced as it was in cups of the First Late Helladic Period.

2. Small bowls. Wide shallow teacups such as those which occurred in the preceding period are no longer found. Instead there is a deeper cup, like a small bowl in shape, with one flat ribbon handle. The sherd seen in Figure 63, No. 5, with the double axe pattern, belongs to a cup of this kind.

3. Deep bowls. Deep bowls with two handles are of frequent occurrence. They are often of considerable size, larger than in the First Late Helladic Period. Two good examples are shown

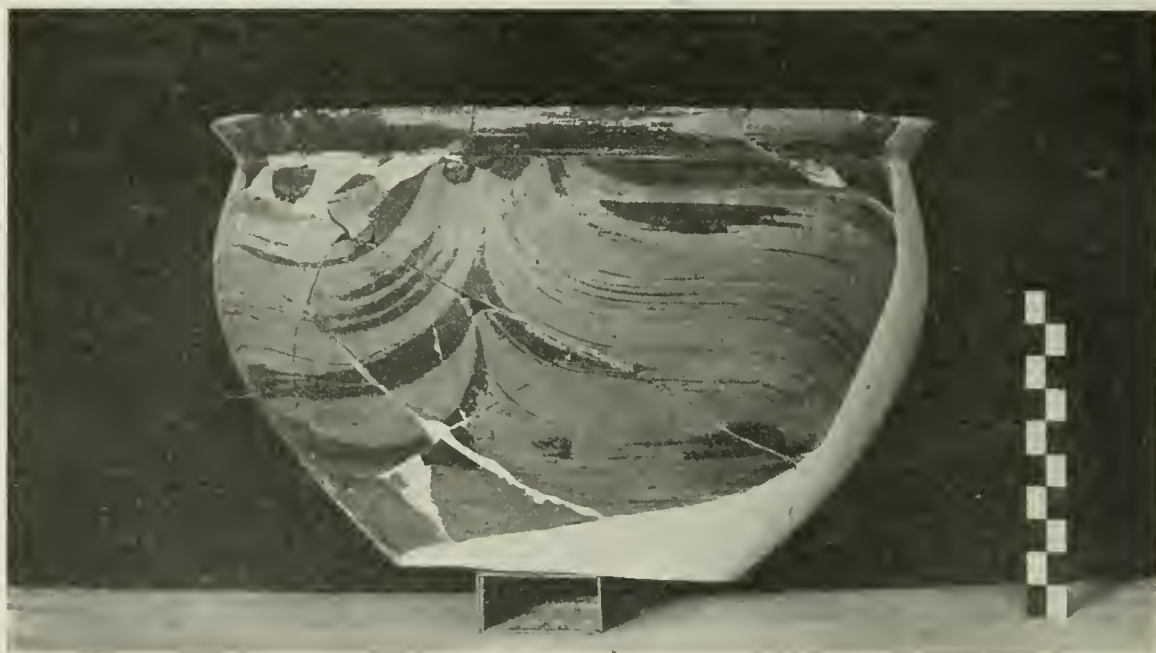


FIGURE 64. FRAGMENT OF LARGE TWO-HANDLED BOWL, LATE HELLADIC II.

in Figures 64 and 65. The pattern of gracefully curving streamers is known from Crete,<sup>1</sup> from Melos,<sup>2</sup> and from other sites on the Mainland.<sup>3</sup>

4. Stemmed goblets. Stemmed goblets with one or two handles are numerous. The finest of these goblets belong to a special class which is described in detail in section B below; but examples of the ordinary variety both with one and with two handles may be given here (Figs. 66, No. 1; 74, No. 2; 79, No. 1). The careless, conventionalized patterns indicate that these examples fall into the later part of the period, when artistic feeling was on the decline.

5. Jugs with cut-away neck. This type, occurring first in Late Helladic I, is now still more

<sup>1</sup> *B. S. A.*, IX, p. 285, Fig. 5.

<sup>2</sup> *B. S. A.*, XVII, Pl. XI, 163.

<sup>3</sup> E. g. Vaphio; 'Εφ. 'Αρχ., 1889, Pl. 7, No. 19.



prevalent. Figure 66, No. 2, gives an example on which, in a zone above a band of formalized rock pattern, is painted a conventional running plant. Another similar jug, restored as shown in Figure 67, is irregularly speckled in reddish or reddish brown paint over the entire surface between the base and the neck. Two or three bold lines in black trail off carelessly from near the base of the handle. This jug produces a rather fine effect, to which the illustration does not do justice. A large number of necks or fragments of necks were found, as well as many pieces from the body of jugs. These latter can easily be recognized by the thickening of the fabric and the rough finish of the interior in the neighborhood of the neck.

6. Plain jugs. These are similar to the vases just described but have a high neck of which the rear portion adjoining the handle has not been cut away. The shape is not rare, though most of these jugs have been broken into small fragments. The example given in Figure 68, very simply

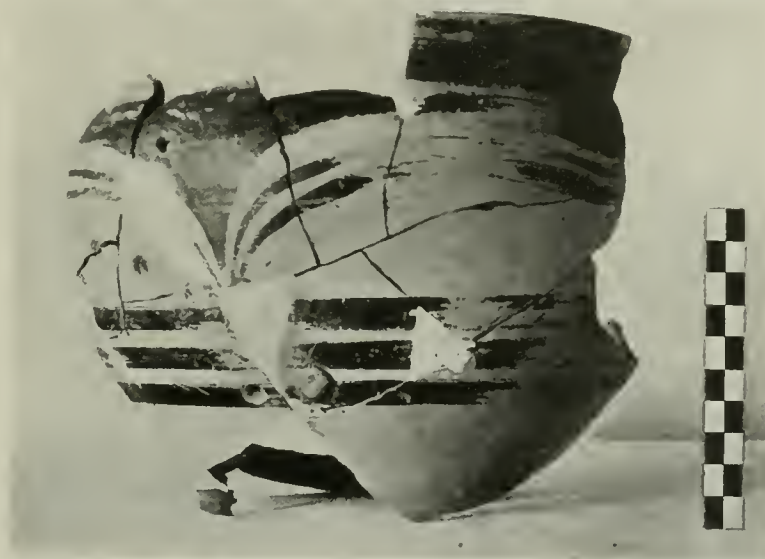


FIGURE 65. FRAGMENT OF TWO-HANDLED DEEP BOWL, LATE HELLADIC II.

ornamented with three broad bands of paint, one each about the base, junction of body with neck, and the rim, is typical. The handle is usually set off by a number of broad, diagonal dashes. Many of these jugs are entirely undecorated, the surface being covered merely with a smooth slip.

7. Pitchers. The handsome ewer reproduced in color in PLATE V belongs here. It is of much finer fabric than the two foregoing shapes, being very thin and well baked. It is also conspicuous for the great regularity of the lines on the interior surface, formed as the vessel revolved on the wheel in the process of manufacture. A smooth even slip covers the exterior. The lower part of the pitcher is encircled by a broad band with a narrower one above it. The main decoration around the body of the vase consists of a design repeated three times but not symmetrically spaced. The design is made up of two spirals side by side, connected by a broad line, above and below which is an object resembling a conventional lotus blossom. Three waving streamers, which seem to represent the ends of a ribbon emerging from a knot below the handle, flutter downward toward the base (Fig. 69).





FIGURE 66. STEMMED GOBLET AND JUG WITH CUT-AWAY NECK, LATE HELLADIC II.

The junction of the body with the neck is marked by a raised ridge of sharp profile, below which is painted a foliate border. The neck itself is decorated with a vertical linear pattern composed of much elongated festoons down the centre of which runs a broad stem. Opposite the handle a spout projects at an angle of approximately 45°. A band of paint follows the rim both inside and out, and the exterior is further embellished by three transverse bands. From the top of the neck a ridged ribbon handle bends down to the shoulder. The handle is painted in solid color. The

paint is a rich reddish brown which in places darkens to brownish black. It is of good quality, though some of it has flaked off, and was carefully applied.

The sharp, raised ridge between the neck and the body, the decoration of the neck, which suggests relief work, and the rivet-like knob at the base of the flat ridged handle point strongly to a metal original as the model from which our vase was made. Vases of similar shape have been found in Attica<sup>1</sup> and also at Thebes.<sup>2</sup>

8. Squat bowls. The squat bowl has already been mentioned as making its first appearance in Late Helladic I (cf. p. 42 above). Examples from Late Helladic II are much more numerous, but the first type with straight sides is represented by only one example. This exhibits a late



FIGURE 67. JUG WITH CUT-AWAY NECK, STIPPLED DECORATION, LATE HELLADIC II.

<sup>1</sup> Markopoulou, 'Εφ. Ἀρχ., 1895, Pl. X, 8.

<sup>2</sup> Ἀρχ. Δελτ., 1917, p. 83, Fig. 59; p. 155, Fig. 116, 2; and p. 199, Fig. 143, 1.

style of decoration with carelessly drawn connected spirals both above and below the angle of the shoulder, and is not far removed from the typical squat bowl of the Third Late Helladic Period.<sup>1</sup> The second type is now the normal shape. The side rises in a gradual inward curve which begins almost directly at the wide base and terminates at the narrow neck. The neck, which ends in a splaying rim, is very short and contributes to give the vase its squat appearance. There are three horizontal, round loop handles symmetrically placed somewhat above the middle line of the side.



FIGURE 68. PLAIN JUG, LATE HELLADIC II.

The finest of these bowls were unfortunately too badly shattered to be restored. Fragments of at least three were found, which have as their main decoration a life-like octopus with a back-



FIGURE 69. EWER, SHOWING RIBBON ORNAMENT BELOW HANDLE, LATE HELLADIC II.

ground of naturalistic seaweed and rock (two sample sherds in Fig. 63, Nos. 7 and 12). Another which is also of excellent fabric was put together from a great number of fragments as shown in Figure 70, No. 2. This is decorated with a conventional rock pattern against a background filled

<sup>1</sup> Cf. Furtwängler and Loeschke, *Myk. Vasen*, Pl. IX, 55.

in with dots, while on the bottom is a complicated pattern of crossing lines. All the foregoing are extremely well made of a fine gray clay, with perfectly regular wheel-marks, and the paint is a clear black of superior quality. Cretan influence is certainly strongly marked in these vases, though the fabric is not identical with the wares of Chios or Eastern Crete. These vessels may well be the work of Cretan potters established on the mainland.

A smaller bowl (Fig. 70, No. 1) has a different kind of design, consisting of a large conventional heart-shaped leaf on a stalk, set in the middle of each space between the handles. Around the leaf, indicating the background, are circular clusters of dots. Below the design is a wavy band reminiscent of rock pattern.

A very small squat bowl found in a late grave of the Second Late Helladic Period has no decoration save a band of the familiar rock pattern (Fig. 74, No. 1). The black paint is much inferior to that used on the preceding examples.

9. Squat jugs. Differing somewhat from the squat bowl are the two vases of Figure 71. They are not quite so squat in shape and they have but one handle, which is flat and set vertically.



FIGURE 70. SQUAT BOWLS, LATE HELLADIC II.

Rising from a rather small flat base, the side of the vessel spreads outward to the point of greatest diameter, which is some distance above the base, before it curves inward again toward the narrow neck. There is a high splaying rim.

The running design of ivy leaves above a border of rock pattern on the jug in Figure 71, No. 2, is done in brick red paint shading on one side of the vase to black. This jug is strikingly similar to the well known vase from the Maket tomb at Gurob in Egypt.<sup>1</sup> The lily-like flower repeated several times on the other vase is not so easy to identify. The curly line at the base of the flower may perhaps be a conventional rendering of the roots. The color of the paint on this second vase is orange red.

10. Among the shapes of which not many fragments were found are included small saucers with floral decoration (Fig. 72); a diminutive mug ornamented with branches of leaves (Fig. 73, No. 3); a little bird-shaped askos on which are drawn plants resembling budding crocuses (Fig. 73, No. 2); and a small spouted bowl with a basket handle, carrying a running quirk pattern around

<sup>1</sup> Petrie, *Illahun, Kahun and Gurob*, Pl. XXVI, 44. For the date see Hall, *P. S. B. A.*, XXXI, p. 141, and *Aegean Archaeology*, p. 102.



FIGURE 71. SQUAT JUGS, LATE HELLADIC II.



FIGURE 72. SAUCERS, LATE HELLADIC II.



FIGURE 73. THREE SMALL VASES FROM A GRAVE OF THE SECOND LATE HELLADIC PERIOD.



its shoulder (Fig. 73, No. 1).<sup>1</sup> There were also several fragments of a deep bowl with narrow neck and a sturdy spout projecting on one side just below the rim. A zone around the upper part of this vase was decorated with a floral pattern. A large number of sherds also belonged to vessels of which the shape could not be made out with certainty.

#### B. EPHYRAEAN WARE<sup>2</sup>

A number of sherds were found—they form two and one-half per cent of the total—which from their distinctive character in fabric and decoration deserve to be considered in a separate group. This new kind of Mycenaean pottery was first distinguished at Korakou (which may perhaps be the Homeric Ephrya) and has for the sake of convenience been arbitrarily christened "Ephyraean ware." An examination of the material in the National Museum at Athens has shown that this



FIGURE 74. TWO SMALL VASES FROM A GRAVE OF THE SECOND LATE HELLADIC PERIOD.

ware occurs at Phylakopi, Mycenae, and the Argive Heraeum; and it was found also in a recent excavation at Tiryns.

It seems—from the finds up to the present time, at least—to be limited to one shape, namely a deep two-handled goblet on a low stem. Goblets of the same form occurring in both the First and Second Late Helladic Periods have already been discussed above (shape 4, p. 41; and shape 4, p. 48), and it was pointed out that they are undoubtedly direct descendants of a characteristic Minyan shape. Ephyraean vases are thus essentially Minyan ware treated in Mycenaean technique.

These vases are made on the wheel, of fine clay which is regularly some shade of buff or of yellowish green. The biscuit frequently appears respectively pink or gray at the core. The entire surface, interior as well as exterior, is coated with a smooth glaze-like slip of the same tone as the clay. This slip forms the ground for the application of designs in good lustrous paint, which in the case of vases made from buff clay is red, a rich reddish brown, or purple in color; in the case of vases made from greenish yellow clay, brown, brownish black, or black. The black paint seems to be subject to flaking off much more easily than the other colors.

<sup>1</sup> The three last named diminutive vases were found together with two others (Fig. 74) in a late grave of the Second Late Helladic Period. (Cf. p. 102 below.)

<sup>2</sup> Cf. *B. S. A.*, XXII, pp. 182 f.



FIGURE 75. SHERDS OF EPHYRAEAN WARE, LATE HELLADIC II.



FIGURE 76. SHERDS OF EPHYRAEAN WARE WITH NAUTILUS DESIGN, LATE HELLADIC II.

Though other motives occur, floral designs are the most frequent. The favorite flower is a lily of some sort, which usually consists of a pair of spiraliform petals with three or four stamens springing up between them (PLATES VI, No. 4 and VII, No. 1; also Fig. 77). In some cases perhaps the iris may be meant. At the bottom of the stalk from which it rises, roots are conventionally represented, often being carried upward in graceful curves on each side of the flower, generally in two or three strands (Fig. 75, No. 1, and PLATE VII, No. 1). Another flower (PLATE VII, No. 2) bears a strong resemblance to a budding crocus. Its centre is formed by a massive, swelling bud, while on either side grow five narrow leaves. Roots are indicated by two short, wavy lines on each side at the bottom of the plant. A similar flower (Fig. 75, No. 3) is complicated by the addition of a broad leaf extended into a spiral below the narrow leaves. The large rosettes in Figure 75, Nos. 2, 4, 5, and 7 (the last also in color, PLATE VI, No. 2) may possibly be intended to



FIGURE 77. SMALL GOBLET OF EPHYRAEAN WARE, LATE HELLADIC II (LARGELY RESTORATION).

reproduce daisies, although in this case there is no stalk to make the identity certain. All these flowers are rendered naturalistically, with a sufficient touch of conventionality, however, to make an exact identification of their species impossible.

Another favorite design is the nautilus, of which the sherds in PLATE VI, No. 1 and Figure 76 give examples.<sup>1</sup> In these cases it may be remarked that on the early sherds (Fig. 76, Nos. 2 and 4) the spiraliform arms of the nautilus are turned toward the right, while on the later fragments the arms uniformly turn toward the left. If this difference is due merely to chance, the same chance has deprived us of all sherds portraying the shell of the nautilus.

Chronologically latest in the series is the sherd (PLATE VI, No. 3) on which is painted a group of three connected spirals with free ends extended in wavy curves. This pattern may be derived from the nautilus design.

The arrangement of the decoration is characteristically simple and tasteful. The painter has set himself free from the limitations of a zone and disposes his motives in the most effective way. There are no horizontal bands to confine his fancy. One large flower or rosette or nautilus is

<sup>1</sup> For similar representations of the nautilus, which is a well known Mycenaean motive, see Furtwängler and Loeschcke, *Mykenische Vasen*, p. 80; also *Arch. Δελτ.*, 1917, pp. 83, 155, and 199.

placed midway between the handles on each side of the goblet. The stalk of the plant reaches down almost to the stem of the goblet, while the fanciful roots curve upward and outward toward the handles. Where this main design was not felt to be quite sufficient in proportion to the field, a small rosette was added in the space between the flower and the handle (Fig. 75, No. 3). In a few cases, however, instead of one large flower, two or three smaller blossoms ornamented the side of the goblet. An example of this method may be seen in Figure 77. Under each handle there is a characteristic quirk or flourish. Often it consists of three short, wavy lines springing from a common point; but frequently these lines are divided each into two branches, thus forming three chevrons, one above the other (Fig. 75, Nos. 1 and 6). There is no further decoration. One of the striking features of this ware is that the rim is quite unpainted; and the base likewise has no paint added to its glaze-like slip.

These goblets were in a badly shattered condition, and in spite of much effort it was not possible to put together more than three, and they had in part to be restored in plaster (Fig. 77; PLATE VII, Nos. 1 and 2). Nevertheless, they serve to give an adequate idea of the pleasing effect of Ephyraean vases, an effect due to the harmonious combination of graceful shape and a decoration which unites freedom of fancy with simplicity and moderation of execution.

#### C. FINE UNPAINTED WARE

Fine unpainted pottery of yellowish buff or yellowish green clay, which, as we have seen, was very common in the first stage of the Late Helladic Period, continues to present itself in large quantities in the second stage. There is no appreciable difference in the fabric. Some of these sherds, however, which show an extraordinarily smooth, glaze-like slip, may be from the undecorated parts of Ephyraean goblets. This ware is, of course, the Late Helladic version of Yellow Minyan.



FIGURE 78. UNPAINTED GOBLET WITH ONE HANDLE, LATE HELLADIC II.



FIGURE 79. TWO VASES FROM A LATE GRAVE, LATE HELLADIC II.





FIGURE 80. PLAIN UNPAINTED JUG, LATE HELLADIC II

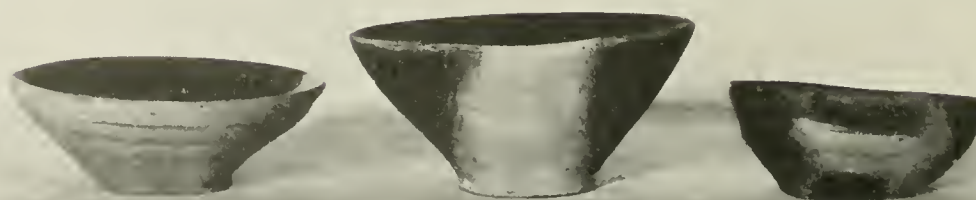


FIGURE 81. SHALLOW CUPS OR DISHES, UNPAINTED WARE, LATE HELLADIC II.

The common shapes are the stemmed goblet with one or two handles (Fig. 78), the jug with cut-away neck (Fig. 79, No. 2), or a plain jug with straight neck (Fig. 80). Another frequent shape is a small handleless cup, or deep dish, with slightly convex sides (Fig. 81). It is generally not very carefully made and the slip is not very smoothly polished. The bottom is almost always marked by the lines of the string which severed the cup from the wheel on which it was thrown.<sup>1</sup> Fragments of a few ladles or cups with one high ribbon handle were also noted.

#### D. MONOCHROME WARE

Red and black monochrome ware is somewhat more common here than in the First Late Helladic Period, and the quantity of red slightly exceeds that of black. Fabrics and shapes are the same as before. The stemmed goblet is, however, deeper and narrower than the Ephyraean goblet.

#### E. MINYAN WARE

Gray Minyan has almost disappeared in the Second Late Helladic Period, supplying only a trifle more than one per cent of the total number of sherds found.

#### F. MATTPAINTED WARE

Coarse Mattpainted ware still persists, but its proportion as compared with the other fabrics has fallen to eight per cent. These sherds are practically all from large jars.

#### G. DOMESTIC VESSELS

Domestic pots are of the same shapes as those noticed in the First Late Helladic Period. No whole vessel was obtained. Some of the cooking pots stood on three legs.

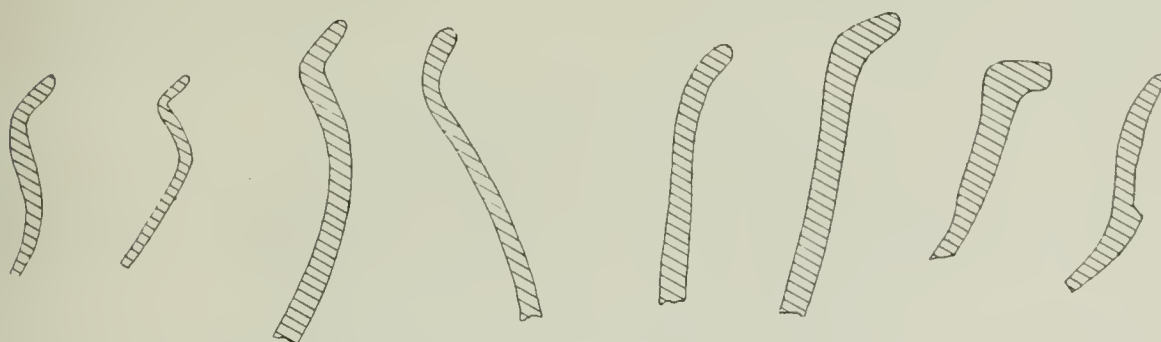


FIGURE 82. PROFILES OF RIMS (THE FOUR TO THE LEFT LATE HELLADIC II, THE FOUR TO THE RIGHT LATE HELLADIC III).

### LATE HELLADIC III

#### A. PAINTED POTTERY

The painted pottery of the Third Late Helladic stage at Korakou is the familiar Mycenaean or Late Minoan III ware, well known from numerous other sites on the Greek Mainland and in Crete, as well as from Tel El Amarna in Egypt. Technically this ware is as a whole very good. The fabric is fine, the vases are well formed and well baked, and the surface is in most cases coated

<sup>1</sup>Cf. Dawkins, *J. H. S.*, XXIII, 1903, p. 249, Fig. 2.



FIGURE S3. DEEP BOWL, LATE HELLADIC III.



FIGURE S4. LARGE DEEP BOWL, LATE HELLADIC III.

with a good, even slip. It must be admitted, too, that there is still a certain gracefulness in some of the shapes, such, for example, as that of the high-stemmed cylix. The decoration, however, has suffered the full effects of the artistic decline which we saw beginning in the Second Late Helladic Period. Freshness and freedom of naturalistic design, which were seen at their best in Ephyraean ware, have now, after their brief ascendancy, completely vanished. The old zonal system of ornamentation has resumed its sway, and the decoration itself has for the most part degenerated into hopelessly conventionalized geometrical patterns.

These patterns are frequently arranged in panels, one or two or more on each side of the vase, separated from each other, or bordered, by groups of vertical lines. These lines are often fringed with a net pattern, while within them is in many cases a vertical space filled with an upright row of zigzags, lozenges, circles, or other geometrical figures.<sup>1</sup> This panelled decoration is sometimes known as the "metope style." It is chiefly associated with the typical crater or deep bowl



FIGURE 85. DEEP BOWLS ILLUSTRATING TYPICAL DECORATION, LATE HELLADIC III.

(shape 1 below) on which the earliest Late Helladic III examples occur; and it is well adapted to the surface to be decorated on vases of this form. But the panelled system of decoration was also extended to vases of other shapes, such as the jar described under number 17 below,<sup>2</sup> the high-stemmed cylix, and jugs like that from Thebes figured by Keramopoulos in *Ἀρχαιολογικὸν Δελτίον* III, 1917, p. 163, Fig. 121, 8.

The spiral, along with its derivatives, becomes again the leading decorative motive. Floral and marine motives do, indeed, still appear, but they are usually rendered in a lifeless manner, highly formalized and debased. Standing out in conspicuous contrast with the ordinary typical styles are a few vases in the so-called "close" style, which often show a finer touch. These may perhaps have been produced under foreign influence, possibly from Egypt. Here the painter, inspired by *horror vacui*, has set himself to fill all available space with complicated geometric patterns, frequently built up of rosettes; and he has also a noticeable liking for strange and curious aquatic birds in his main design. A greater contrast than exists between vases of this close style

<sup>1</sup> Well illustrated in Furtwängler and Loescheke, *Mykenische Vasen*, Pls. XXXIII, XXXIV, XXXV, etc.

<sup>2</sup> *Ἀρχ. Δελτ.*, III, 1917, p. 192, Fig. 137, a double jar from Thebes.



and the simple, tasteful Ephyraean goblets of the Second Late Helladic Period could hardly be imagined.

In this period the interior of the vase is almost always painted, usually brownish black in color. This differs from the custom of the preceding periods, when the inside of the vases was, in all but the rarest cases, left unpainted.

A change in shape is also noticeable. Stemmed goblets, jugs with cut-away necks, and cups of the Vaphio shape are no longer found. On the other hand, new types are seen in the cylix on a high stem, the typical Late Helladic III bowl, and the stirrup vase. The form of the rim in Late Helladic III vases is characteristic. The splaying, flat rim with metallic profile, which was almost universal in the First and Second Late Helladic Periods, has entirely disappeared. Instead, in



FIGURE 86. DEEP BOWL DECORATED IN THE CLOSE STYLE, LATE HELLADIC III.

its new shape, the rim is no longer emphasized, being formed simply by a continuation of the side of the vase in a slight outward curve. In Figure 82 are shown the profiles of a few typical examples. The four to the left are from Late Helladic II vases, the four to the right from Late Helladic III. Larger vases have a thicker rim with flattened top, but its projection beyond the wall of the vessel is comparatively slight. The wide, flat, ribbon handle, likewise, which was so often employed in the previous periods, now rarely, if ever, presents itself, having been supplanted largely by a small loop handle. Late Helladic III pottery seems much farther removed from originals in metal than was the case in Late Helladic II and earlier.

The following list includes the principal shapes found at Korakou:

1. Deep bowls or craters. A deep bowl with two round horizontal handles, of the type shown in Figure 83, is one of the commonest and most characteristic vases of the Third Late Helladic Period. Though usually not very large, it is in some cases of considerable size (Fig. 84; the War-

rior vase from Mycenae is also of this shape). The upper half or two-thirds of the vase, within a zone delimited by a band or bands, carries the decoration, which is most commonly a linear pattern, such as the spiral or some motive derived from the spiral (Fig. 85).

The large vessel already mentioned (Fig. 84) has a more elaborate design, consisting of a network pattern which is enlivened by the insertion of two concentric half-circles in each section. This vase belongs to the earlier part of the Third Late Helladic Period. Broken up into small fragments, it was used to pave a hearth in a house which dates from the end of the period.

The close style of decoration is represented by the bowl shown in Figure 86. Here two carefully drawn, though conventional, aquatic birds in separated panels face each other on each side of the vessel between the handles. The background is partly filled in with a net pattern.

2. Shallow bowls. A shallower type of bowl is illustrated in Figure 87, and a large example of the same type may be seen in Figure 88. The two flat loop handles set horizontally, with their centre pinched out to form an angle, are peculiar. The decoration consists merely of a few bands of paint inside, as well as on the exterior.

3. Shallow basins. A shallow basin of rather thick fabric is shown in Figure 89. It has a heavy, overhanging rim, and there are two horizontal, round loop handles. Three broad bands of paint, which have now almost entirely flaked off, are the sole ornament.

4. Spouted bowls. These are deep bowls resembling shape 1, but with heavy, vertical band handles, and a large spout in the middle of one side. No complete decorated examples were found, the specimen in Figure 90 being of red monochrome ware.

5. Craters on a stem. The large crater shown in Figure 91 is similar to bowls of type 1 above in shape, but has two vertical ribbon handles and stands on a low stem of solid proportions. The handles are flattened on top, perhaps to form a thumb-rest. The decoration, in a zone about

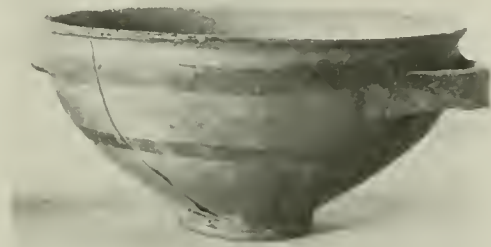


FIGURE 87. SMALL SHALLOW BOWL WITH PINCHED-OUT HANDLES, LATE HELLADIC III.



FIGURE 88. LARGE SHALLOW BOWL WITH PINCHED-OUT HANDLES, LATE HELLADIC III

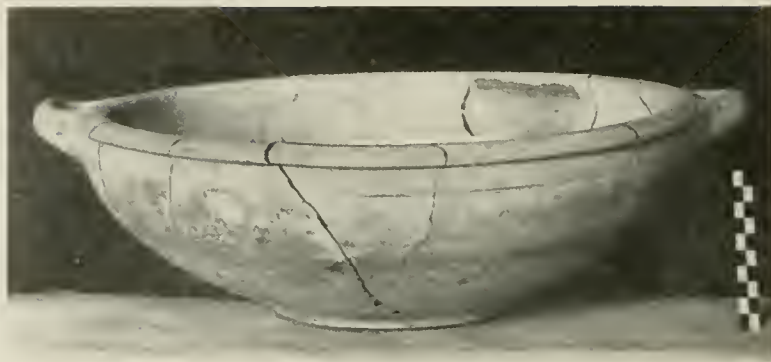


FIGURE 89. SHALLOW BASIN, LATE HELLADIC III.

the upper part of the vase, consists of a conventionalized flower or plant with a wavy streamer on either side.<sup>1</sup>

6. Bowl-shaped cups. In Figure 92 is shown a small cup of the typical bowl-shape, with one vertical flat loop handle. The decoration is limited to one band of paint along the rim.

7. Cups with angular profile. Cups with a profile of two opposite curves, the lower part being convex, the upper concave, as seen from the outside, were not rare. Some of these cups are handle-



FIGURE 90. SPOUTED BOWL, RED MONOCHROME WARE, LATE HELLADIC III.

less; others have a vertical flat loop handle carried up high above the rim (Fig. 93). In some cases the upper concave zone is covered with paint, while the lower part is left unpainted. Many of these cups, however, are coated all over with red or brownish black paint. There is no further decoration.

8. Stemmed cylixes. The cylix on a high stem is one of the most characteristic vases of the Third Late Helladic Period. The examples offered in Figures 94 and 95 give a good idea of the shape. In the ordinary type the stem is slender and tall, while the cup is rather shallow; a certain

<sup>1</sup>A similar crater from Sphetos in Attica is shown in 'Εφ. 'Αρχ., 1895, Pl. 10, 9. Cf. also Furtwängler and Loescheke, *Mykenische Vasen*, Pl. XXXI, No. 297.

variation in the proportions seems, however, to be permitted. The handles are thin and small, bending in a rather narrow, vertical loop from the rim down to the middle of the body. Many of these cylixes are extremely well made, and their slender, graceful proportions produce a pleasing effect.

The stem is very frequently ornamented by a number of painted bands—a fact which increases the possibility, already suggested by general similarity in shape, that the Late Helladic III cylix may be derived from the Minyan goblet; for the painted bands are a graphic equivalent of the



FIGURE 91. CRATER ON SHORT STEM, LATE HELLADIC III.

rings executed in relief on the stems of Minyan goblets. At the same time it must be admitted that the non-appearance of these raised rings, as well as of the painted bands, on vases of the First and Second Late Helladic Periods, and the infinitesimal amount of genuine Gray Minyan ware still found in the Third Late Helladic Period present a serious difficulty in the way of accepting this theory without further evidence.

The upper part of the cylix is usually decorated merely with parallel bands of paint. Another common form of decoration, however, is a degenerate rendering of the murex or triton-shell, repeated several times on each side of the vase. In a few cases the entire cylix is done in monochrome paint.

9. "Cantharus." A cylix of somewhat different shape, reminding one of the classical cantharus, is shown in Figure 96. Here the stem is shorter, and the handles are carried up in a loop high above the rim. This cylix is unpainted.<sup>1</sup>

<sup>1</sup> For a similar vase from Thebes, cf. *Ἀρχ. Δελτ.*, 1917, p. 154, Fig. 115, 5; p. 182, Fig. 130, 2.



FIGURE 92. BOWL-SHAPED CUP, LATE HELLADIC III.





FIGURE 93. CUPS WITH PROFILE OF TWO OPPOSITE CURVES, LATE HELLADIC III.



FIGURE 94. GROUP OF CYLIXES FROM HOUSE P, LATE HELLADIC III.



FIGURE 95. TWO CYLIXES FROM HOUSE H, LATE HELLADIC III.

10. Small jugs. The small jug of Figure 96, No. 2, is very much like jugs that were in use in the preceding period. Its sole decoration consists of four bands of paint, one each around the rim and the base of the neck and a pair about the middle of the body.

11. Jugs with basket handles. A shape represented for the first time at Korakou in the Third Late Helladic Period is a jug with a basket handle and with a spout projecting from



FIGURE 96. CYLIX WITH HIGH HANDLES AND SMALL JUG, LATE HELLADIC III.

one side. Besides the example given in Figure 97, No. 1, another quite similar specimen was put together. Both are of rather thick fabric, though fairly well made. In one the upper half of the body is coated with brownish black paint, the lower part being left unpainted; in the other three bands of paint about the body and one around the neck are the only decoration.



FIGURE 97. JUG WITH BASKET HANDLE AND ASKOS, LATE HELLADIC III.



FIGURE 98. JAR WITH FOUR HANDLES, LATE HELLADIC III.



FIGURE 99. STIRRUP VASE, LATE HELLADIC III.

12. Askoi. A small askos, restored from numerous fragments, is shown in Figure 97, No. 2. It has a rounded, almost spherical body. One handle, which is attached at the centre of the top, forms a loop toward one side, while in line with the handle on the other side of the top is a small spout. Five broad bands of paint encircle the body, and in the spaces between them and parallel to them are several fine lines. Across the top, beside the handle and the spout, runs a line of connected lozenges.

13. Jars. A somewhat larger vessel is the jar with four handles illustrated in Figure 98. They are all round loop handles, two set horizontally half way down the side, and the other



FIGURE 100. WATER-JARS, LATE HELLADIC III.

two, which are much smaller, but also horizontal, placed high up on the shoulder symmetrically between the first two. The decoration consists of the familiar broad bands of paint, in this case arranged in three pairs. Around the shoulder, the space between the uppermost pairs is embellished with a belt of connected double festoons, which is interrupted by the upper handles.

14. Stirrup vases. The stirrup vase is also represented among the finds at Korakou, although it was possible to restore only one example (Fig. 99). This has a linear decoration carried out in a fine style and consisting of horizontal bands, belts of dots, dashes, and wavy lines, and triangles of network pattern.

15. Water-jars. Among the larger vessels a common shape is the water-jar, much like the later hydria. It has a large, full body and a high, narrow neck. One large vertical handle extends from the shoulder to the neck, while two smaller ones are set horizontally below the shoulder, one



on each side. Double or triple bands of paint run round the middle and the shoulder of the jar, and a single band round the base of the neck and another round the rim complete the decoration (Fig. 100). Some of these hydriae which are particularly well made are done in brownish black monochrome.

16. The squat bowl has already been described above (p. 50). Not a great many sherds belonging to vases of this shape were found at Korakou. The Late Helladic III type appears to have a flat base, straight sides, and an angular shoulder, above which the vessel slopes upward to a narrow neck. The vase is higher in proportion to its width than the squat bowl of the Second Late Helladic Period. The ordinary decoration consists of a belt of carelessly executed spirals round the straight side as well as round the upper part above the shoulder.<sup>1</sup>

17. Two-handled jars. Several fragmentary examples of a larger vase of practically the same form as the foregoing came to light. It is essentially a straight-sided, squat bowl of thick fabric,



FIGURE 101. TWO-HANDLED JAR, LATE HELLADIC III.

with the sides rising to double the usual height (Fig. 101). Instead of three, it has but two horizontal loop handles set just above the edge of the shoulder. The decoration consists of broad bands enclosing horizontal or vertical groups of fine lines, with sometimes a row of festoons around the shoulder and the base of the neck.

18. Bottle-shaped jugs. A few fragments were found which seem to belong to small, round-bodied jugs, with high, slender neck and one handle, somewhat resembling the vase figured in Furtwängler and Loeschke, *Mykenische Vasen*, Pl. XIII, 83.

Naturally there were many sherds belonging to vases of which the shape could not definitely be recognized. The above list does not profess to be a full catalogue of the shapes of the Third Late Helladic Period. It is merely a record of those forms of vases which seem to have been most in use at Korakou at the end of the Mycenaean period and which the chance of discovery has brought to light.

<sup>1</sup> Cf. Furtwängler and Loeschke, *Mykenische Vasen*, Pl. IX, 55.



FIGURE 102. TWO CYLIXES, 1 PAINTED, 2 UNPAINTED, LATE HELLADIC III.

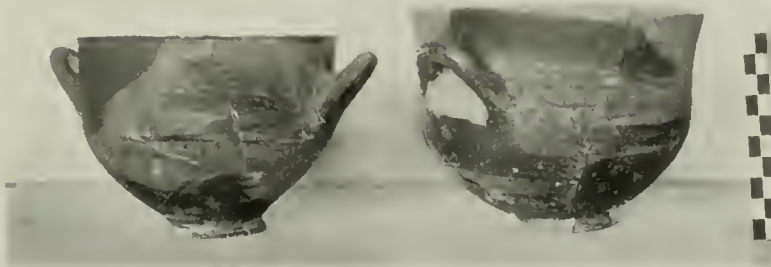


FIGURE 103. DEEP BOWLS OF MONOCHROME WARE, LATE HELLADIC III.

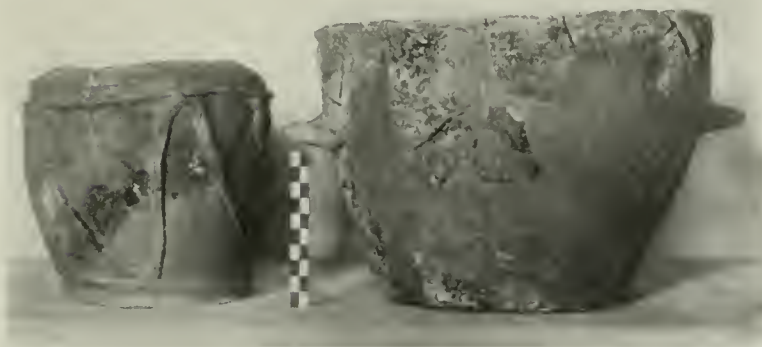


FIGURE 104. DOMESTIC POTS, LATE HELLADIC III.



FIGURE 105. SMALL STORAGE JAR, LATE HELLADIC III.

#### B. UNPAINTED POTTERY

Approximately one-fourth of the sherds found belong to unpainted pottery of buff or yellowish green clay. It is inferior both in fabric and baking to the corresponding ware of the preceding period. The clay slip covering the surface is often powdery; in no case is it so fine or so smoothly polished as on the similar ware of the Second Late Helladic Period. The commonest shape is the high-stemmed cylix described above (an example of the unpainted kind is given in Figure 102); the cup with angular profile is also well represented.

#### C. MONOCHROME WARE

About sixteen per cent of the sherds found belong in this group. The colors are red, reddish brown, or brownish black, a true black being extremely rare. The commonest shapes are the deep bowl with two handles (Fig. 103), and the cup described above (P. 64, No. 7; Fig. 93, No. 1). There were also fragments of two or three black cylixes, as well as of several large water-jars.

#### D. AND E. MINYAN AND MATTPAINTED WARES

These two fabrics have almost reached the vanishing point. In pit E. A., for example, among 804 sherds of the Third Late Helladic Period, only ten are Minyan (Gray Minyan) and eleven of the Mattpainted style. These are very likely merely stray sherds, and it seems probable that Gray Minyan and Mattpainted wares had quite ceased to be made and used in this period.



FIGURE 106. LARGE PITHOS FROM HOUSE L, LATE HELLADIC III.

#### F. DOMESTIC POTS AND PITHOI

A very large number of sherds belonging to coarse household vessels were found, and it was possible to put together a number of these. They are generally made of unpurified brick red clay and are frequently very thick and heavy. There is no painted decoration.

1. In Figure 104, 2 is shown an example of a low, wide pot with flat base and spreading sides. The rim is only roughly made and the circumference is a poor attempt at a circle. There are two irregular lugs instead of handles. The vessel is clearly hand-made.

2. A slightly better made pot is illustrated in Figure 104, No. 1. It resembles the preceding in shape, but has a thick, incurving rim—evidently intended to prevent the contents from spilling or boiling over—and there are no handles or lugs. A peculiar decoration is formed by raised strips of clay, one running around the rim, one around the base, and others forming wavy zigzags extending from the base to the rim. This pot, like the foregoing, is hand-made. Fragments of several similar vessels were found.

3. Household jars on a small raised base, which were numerous in the preceding period, are





FIGURE 107. UPPER PART OF PITHOS FROM HOUSE L, LATE HELLADIC III.

no longer common, but round-bodied cooking pots standing on three legs are not at all rare. In spite of the fact that a large number of these legs came to light, no whole example of the shape could be put together.

4. Storage jars. There were many fragments of storage jars or small pithoi of coarse fabric. They have a flat base and spreading sides which end in a wide opening. There is usually a raised rope band just below the plain rim. No handles were found on these jars. A typical specimen may be seen in Figure 105.

5. Pithoi. Pithoi are well exemplified by the greater part of two large specimens found in House L. In both cases the bottom, which apparently narrowed to a small base, is missing. One is preserved to a depth of 0.94 m. and its greatest diameter is 0.85 m. (Fig. 106). It has a comparatively high narrow neck with a diameter of 0.45 m. There is a flat, splaying rim. Decoration is limited to three raised bands about the body, which carry parallel impressions made by some blunt instrument. The second pithos (Fig. 107) is of heavier fabric (the walls are 0.02 m. thick), though smaller. Its preserved depth is 0.68 m., and its greatest diameter 0.71 m. There is a high narrow neck, 0.38 m. in diameter, with a heavy rim. A raised strip of clay, incised with parallel dashes, runs round the shoulder below the neck in a wavy line.

## CHAPTER III

### THE ARCHITECTURE

#### FIRST STRATUM—EARLY HELLADIC PERIOD

APART from the pottery, few other remains of the Early Helladic Period were recovered. This was due to the limited area of the trial pits, which did not allow extensive exploration of the lowest stratum. Several walls appeared, however, and there is no doubt that a house or two might have been uncovered if the area of excavation could have been enlarged.

The walls are fairly thick (0.40 m. to 0.75 m.), built of rough unhewn stones laid in clay. In pit P a wall 0.60 m. high was found; others in pits G, L, and S were lower. All these walls are, of course, merely foundation walls that projected slightly above the level of the ground and supported the actual walls, which were built of unbaked bricks. A few bricks were found, baked fairly hard by the fire which destroyed the house to which they belonged. One of these bricks measures 0.19 m.  $\times$  0.19 m.  $\times$  0.10 m. Most of the bricks, however, since they were not fired, have dissolved and can now be recognized only in the hard layers of reddish or yellowish clay which occasionally appear.

The short sections of wall uncovered include two square corners and the adjacent walls themselves appear to be straight. A third corner, on the other hand, seems to be rounded and may be part of an apse (Fig. 108).

Below the latest floor-level of the Early Helladic Period in trench P was found a clay-lined pit which recalls the *bothroi* of the corresponding stratum at Orchomenos.<sup>1</sup> Similar *bothroi*, but larger than that at Korakou, have been found at Gonia. The pit at Korakon, approximately circular in plan, is 0.90 m. deep and 0.70 m. in diameter at the top. It grows narrower toward the bottom, where it measures only 0.40 m. across. It has a lining of greenish clay 0.03 m. thick on the sides and 0.10 m. on the bottom. There is a distinct splaying lip at the top. (Fig. 109, where the *bothros* is shown in section.) The pit was found filled with debris and carbonized matter. The purpose of such *bothroi* is not certain; perhaps they were used for cold storage as a primitive sort of cellar; but it is also possible that they sometimes in some cases served as ash-pits in connection with religious worship.<sup>2</sup> This latter suggestion seems not to apply to the



FIGURE 108. ROUNDED CORNER OF WALL, EARLY HELLADIC PERIOD.

<sup>1</sup> Bulle, *Orchomenos*, pp. 27 ff.; Wace and Thompson, *Prehistoric Thessaly*, p. 195.

<sup>2</sup> *Prehistoric Thessaly*, loc. cit.

*bothros* at Korakou, however, for the clay lining is not baked and shows no traces of the heat to which it must necessarily have been subjected had the pit been used to hold hot ashes.

At the eastern end of the hill, under a slight covering of earth, an irregularly elliptical cutting in the rock was observed, which contained nothing but fragments of Early Helladic ware of class B.

The cutting, which measures 2.12 m.  $\times$  2.55 m., may possibly have been made to serve as the foundation for a primitive hut.

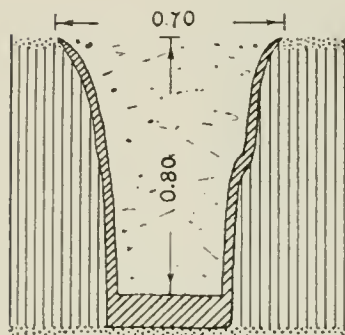


FIGURE 109. VERTICAL SECTION OF BOTHROS AT KORAKOU, EARLY HELLADIC PERIOD.

## SECOND STRATUM—MIDDLE HELLADIC PERIOD

Toward the eastern end of the site, where the hill slopes rapidly downward and most of the upper stratum has been washed away, the foundation walls of a house of the Middle Helladic Period were uncovered. None of the superstructure is preserved and the foundations themselves are not entirely intact, but enough remains to give the complete ground-plan (House F, Fig. 110).

These foundations, averaging 0.30 m. in thickness and made of small unshaped stones laid in clay, project about 0.20 m. above the ground-level contemporary with the house. The top of the foundation as preserved is practically level, and it seems never to have stood higher than it does now. In other words, the foundations are merely the stone sole on which rested the actual walls of the house built of dried crude bricks; these latter were thus protected by the stone sole from dissolution through contact with moisture from the ground. Exactly the same method of construction is still employed to a great extent in Greece, and houses built on the same principle which governed builders of the second millennium B.C. may be seen today in the immediate vicinity of our site. The prehistoric bricks, like their modern counterparts, were quite unbaked, and in consequence no whole specimens were recovered; all that remains of them is an irregular layer of clay above the floor of the house.

The house, oriented north and south, is comparatively long in proportion to its width, measuring 11.40 m.  $\times$  4.40 m. The south front is rectangular, the north end has the form of an apse. A general view, from the south, of the foundations as they now appear is given in Figure 111.

Two cross-walls divide the interior of the building, one shutting off the apse from the central portion, and the other making a small room 2.00 m. wide at the south end. This latter may have been a vestibule, for there was an entrance in the middle of the south wall. The doorway here appears to have been *ca.* 1.50 m. wide.

The central room is large, having a length of 6.20 m. In it was a hearth which had a pavement of ashes and clay. The hearth did not occupy the centre of the room, but was situated between the centre and the northwest corner. Nothing else was found in the room save a number of Minyan potsherds. There are no traces of columns or pillars to support the roof. At some period in its history the central room had a door leading out to the west; grooves for the door-posts may still be seen in the foundations. The off-centre position of the hearth may perhaps be due to this opening. Apparently, however, the doorway was subsequently blocked up, for the grooves seem to have been filled in with small stones and clay. The floor of the room consisted simply of a hard earthen pavement.

Nothing was found in the apse, and I do not know what the particular use of this small room was. The western part of the foundation in this region is not preserved, having been destroyed to make way for a wall of the Third Late Helladic Period. The restoration of the apse in Figure 110 is, nevertheless, certain.

The chief importance of the foundation just described lies in the fact that it gives in Southern Greece (so far as I know) the first complete ground-plan of a house of the period to which Minyan

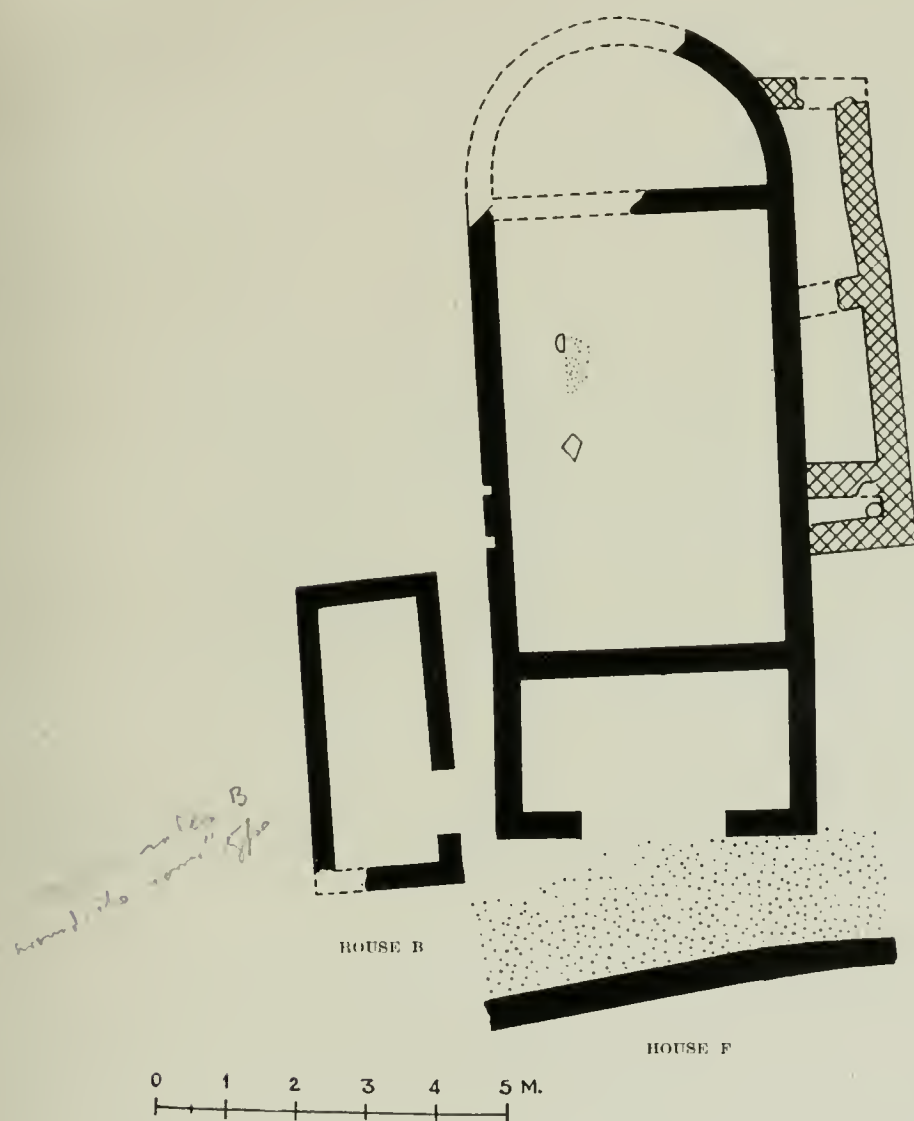


FIGURE 110. PLAN OF HOUSE B AND HOUSE F, KORAKOU, MIDDLE HELLADIC PERIOD.

ware belongs. Walls of this same period have, indeed, been found elsewhere, especially at Orchomenos, but in no case were they well enough preserved to allow a certain reconstruction of the plan. It is, therefore, interesting to note that in the Minyan or Middle Helladic Period the megaron type of house was in use at Korakou. Whether this type of house originated in the Middle



Helladic Period or goes back to a still earlier date (Early Helladic) cannot be established from the evidence available at present. Its later development, however, can easily be traced, and it becomes clear that in the Late Helladic (or Mycenaean) Period the megaron-house is adopted as the regular form of construction. The only important change which will be observed there is that the apse of the Minyan plan has been straightened out in the Mycenaean house to make a rectangular end.

Not all the houses of the Middle Helladic Period, however, had an apsidal end. Just west of House F described above, a small foundation was laid bare, in which both ends are rectangular. This building (House B, Fig. 110), with walls similar to those of House F, but even thinner (they measure only 0.27 m. in thickness), has a length of 4.40 m. and is 2.00 m. wide. (The interior dimensions are approximately 3.90 m.  $\times$  1.50 m.) There is only one room. Nothing was found in it save a few potsherds of Minyan ware lying on the floor of beaten earth. The position of the door is not certain, though it may have been in the east wall near the south corner, at



FIGURE 111. GENERAL VIEW OF HOUSE F FROM THE SOUTH.

a point where a small section of the wall is at present missing. A threshold block may perhaps have been removed at this point. This house seems altogether too small for a dwelling; its proximity and relation to House F suggest that it belonged to the latter, possibly as a storehouse or a stable.

Passing along the front—that is the south end—of House F and House B is an area paved with small pebbles, ranging from 1.60 m. to more than 2.00 m. wide and bounded on the south by a wall which runs east and west. This is undoubtedly a street, for it can be traced several metres farther eastward as well as a short distance to the west. Its direction does not, however, correspond exactly with the orientation of House F. The wall limiting the street on the south belongs, no doubt, to another house. It appears, then, that the village of the Middle Helladic Period consisted of small houses placed close together and separated by narrow streets.

East of House F part of the foundation of another building was laid bare at a lower level. The western half of this foundation lies underneath House F and consequently could not be cleared. The building is oriented north and south, and both ends are rectangular. Measuring approximately 6.70 m. in length, it is of the megaron type and contains two small rooms behind a narrow

portico (Fig. 110). It is possible that the few stones interpreted in the plan as indicating a dividing wall are in reality merely chance stones fallen from the side wall; in that case we should have, instead of two small rooms, a single large room behind the portico. The floor of this earlier house was, like that of House F, formed simply of hard earth. The pottery found here was chiefly Minyan ware; a small jar of coarse, unpainted ware stood in the southeast corner of the portico, partly sunk into a hole in the floor.

In a pit about fifteen metres farther to the west (Plan, PLATE VIII, just west of House H), at a depth of 1.25 m., another apse was uncovered. It seems to form the west end of a house which faced the east. The wall is 0.50 m. thick. The northern part of the apse is not preserved, apparently having been torn out in order to give place to later walls, but the width of the room was approximately 4.00 m. No cross wall separates the apse from the rest of the house to the east of it up to the point reached by our digging (*ca.* 1.25 m. beyond the base of the apse). A well-made floor of hard packed earth was found, on and above which lay numerous fragments of Minyan pottery.

Thirty to forty metres still farther westward pit S was sunk through a small room in a house of the Middle Helladic Period. Only the northern and southern walls of the room were found, being *ca.* 2.13 m. apart and roughly parallel. The walls stand 0.10 m. above the level of the floor, which is a hard earth pavement, and extend 0.30 m. deep below the floor. In the room, *i.e.*, between the two walls, distant 0.43 m. from the south wall, is a raised hearth, roughly circular, which measures 0.55 m. in diameter. The hearth is made of small stones and broken potsherds set in clay above pebbles, all covered with clay which on top is baked hard by fire. Of the sherds used in building the hearth eight are of Minyan and two of Matt-painted ware. It may be noted that the hearth is not in the centre of the room.

Numerous other walls of the Middle Helladic Period were uncovered, but none calls for particular description here. In summing up the architecture of the Middle Helladic Period at Korakou it may be said that the megaron type of house prevails, built of unbaked brick laid on a light stone foundation. Two houses are seen to have rectangular ends; two are apsidal. In two cases a vestibule leads into the megaron. The floor consists of a layer of hard clayey earth. The hearth, in the two instances found, is not in the centre of the room. No traces of columns to support the roof were found. In the case of House F, at least, the roof may well have been of the type which Holland<sup>1</sup> calls a "hoop-roof."

### THIRD STRATUM—LATE HELLADIC PERIOD

As already stated, a large area in the central part of the site was cleared to a depth of *ca.* 0.50 m.

A very great number of foundation walls belonging to the Third Late Helladic Period were revealed, running in all directions and forming a complex and puzzling maze. It is just such a maze as one might expect on a closely inhabited site, where many small houses are constantly being repaired, enlarged, and rebuilt. The complexity is increased by the fact that a large proportion of these walls now stand isolated, having no apparent connection with other walls. This is due chiefly to the proximity of the remains to the present surface of the ground, many of them being covered by no more than fifteen, or ten, or even five centimetres of soil. Consequently, since

<sup>1</sup> A. J. A., XXIV, 1920, p. 326.

the site has long been used as a cultivated field, most of the higher stones have been torn out by the plough or removed by the cultivator himself because they formed obstacles to ploughing. In addition a very considerable amount of stone was extracted within the memory of the present owner of the field, and of his father, in order to supply building material during the construction of the modern town of New Corinth. The greater part of the walls are, therefore, so hopelessly demolished that it is no longer possible to recognize the plan of the houses to which they once belonged. In a number of cases, however, where the state of preservation is better, the plan can in the main be made out.

(1) HOUSE L (plan, Fig. 112)

During the excavation of the trial trenches it was observed that pit L at a depth of 0.30 m. cut directly through a well-trodden floor-level and the edge of a hearth. Further search in the neighborhood soon brought to light the walls of the house to which these belonged. The house is of the megaron type, consisting of a fore-hall or portico, a vestibule, and a large room or megaron, behind which there was probably an additional chamber. This latter is not very clear, for, owing to the activity of zealous seekers after building stones, it is not possible to state with absolute certainty where the rear wall of the house stood. Fortunately, however, the walls on the other sides are comparatively well preserved.

These walls are built of rough, unshaped stones laid in clay or mud. They are not very high, the total height measuring only 0.40 m. to 0.50 m., approximately one-half of which projects above the floor-level of the house. The average width of the walls is 0.48 m. At corners and at junctions with cross-walls much larger stones are used than elsewhere in the construction. It is for this reason that the corners are usually demolished, since the larger stones were greatly preferred by the modern Corinthian builders. The present top of the wall, which is practically level and finished off, is doubtless the original top, the wall having been, of course, only the socle supporting a superstructure of crude brick. Practically nothing of this latter is preserved. A general view of the foundations as they now appear is shown in Figure 113.

Before describing the house in detail, it may be pointed out that two periods can be distinguished, though not separated by a long interval of time, nor marked by any serious architectural alteration.<sup>1</sup>

At the south end the house is 6.05 m. wide including the walls, and 5.09 m. measured inside; farther north it narrows to 4.72 m. interior and 5.70 m. over all, as the two side walls are not exactly parallel. Up to the north end of the megaron the building is *ca.* 10.20 m. long; but including the rear chamber indicated by scanty remains still surviving to the north it attains a total length of *ca.* 14.30 m.

The portico is 1.35 m. deep, bounded on either side by an anta-like projection of the side walls of the house. The antae are built of very large stones, that on the east, in particular, being formed of one block with dimensions of 0.675 m.  $\times$  1.025 m. In the portico midway between the two antae is a flat stone which undoubtedly served as the base of a wooden pillar supporting the roof.

The front wall, 0.42 m. thick, is made of small stones in its upper part, but the lower part, which is apparently earlier in date, seems to be of somewhat more solid construction. A doorway, 1.05 m. wide, may be distinguished at a distance of 1.18 m. from the east wall. In the later period

<sup>1</sup> The floor-level of the later period is from 0.05 m. to 0.10 m. higher than that of the earlier; the hearth has been extended a little farther to the north; and this necessitated the insertion of a new column-base beyond the hearth. It is possible, too, that the inner wall of the vestibule belongs to the period of reconstruction.



mentioned above, its threshold was paved with small stones; in the earlier stage, however, the threshold consisted of a large block of hard limestone on which was cut a sill, as well as a pivot-hole for the door. It will be seen that the door is not in the centre of the wall but is pushed far over toward one side. This was, no doubt, conditioned by the practical consideration of avoiding the pillar which stood in the axis of the shallow portico, where it would have proved a serious obstacle to free passage through a central door.

The small vestibule into which this door opens is 1.36 m. deep on the east side and 1.20 m. on the west. It was roughly paved with loose stones in the central part and to the west; in the eastern section no pavement was found. In the south-west corner is a rectangular foundation measuring 0.95 m.  $\times$  0.57 m. raised slightly above the pavement. Its purpose could not be made out.

The north wall of the vestibule is rather irregular, consisting of two sections unequal in thickness and not constructed in the same line. (This wall, as already remarked, belongs perhaps to the later stage of the house.) The western part has a thickness of 0.42 m.; the eastern part is only 0.30 m. wide and lies farther to the north. Between these two walls is a space of 1.62 m. where the door-opening must have been. Within this lies a small stone in which is cut a round pivot-hole. The clear space to the west is only *ca.* 0.64 m. wide; to the east, on the other hand, there is a space of approximately 0.98 m. It seems likely, therefore, that, if the pivot-stone is in its original position, the wall on the west originally extended to

the stone, while the door swung on the side to the east. Its position would then fall approximately in the axis of the megaron (actually only 0.05 m. west of the axis). In any case, however, persons entering were obliged to cross the vestibule diagonally in order to reach the megaron. Two reasons in explanation of this arrangement suggest themselves, without implying that there were not others equally good. In the first place, it ensured more privacy in the megaron or living room of the house, by making it impossible for a chance passer-by to look directly into the room,

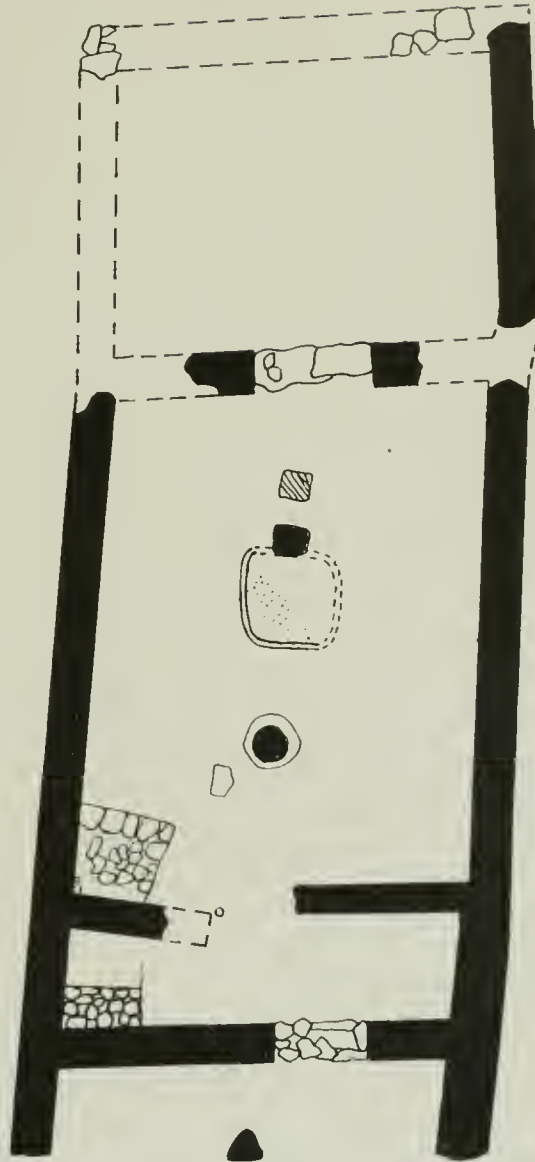


FIGURE 112. PLAN OF HOUSE L, THIRD LATE HELLADIC PERIOD.



even though both doors should be open. In the second place, and this is a more practical consideration, it prevented a direct draught from reaching the hearth.

The megaron is a large room with an average width of 4.84 m. and a length of *ca.* 6.59 m. Its floor is composed of trodden earth. Opposite the entrance, in the axis of the room, stands a shaped column-base of soft greenish stone, its centre being *ca.* 2.00 m. from the doorway. The lower part of the stone, which measures 0.71 m. across, is only roughly circular in form. The upper part, more carefully worked into a columnar shape, rises 0.10 m. above the lower part and has a diameter of 0.45 m. This part projected above the floor and protected the wooden column, which it no



FIGURE 113. GENERAL VIEW OF HOUSE L FROM THE SOUTH, THIRD LATE HELLADIC PERIOD.

doubt supported, from injury through contact with moisture on the earthen floor. The base is quite similar, except in material, to the well-known column-bases found at Mycenae, at Tiryns, and on the Acropolis at Athens.

Farther northward (2.60 m. measured from centre to centre) is a flat stone with dimensions of 0.46 m.  $\times$  0.38 m. This appears to have served as a second column-base, but at an earlier date than the final occupation of the house; for the later hearth extends partly over it. The earlier hearth, on the contrary, does not reach it. Belonging definitely to the later period of the house, however, is another flat stone still farther to the north (0.70 m. centre to centre from the first) in which may be recognized the corresponding column-base of the later period. Roughly square,

measuring 0.36 m.  $\times$  0.37 m., it lies well beyond the hearth and was undoubtedly intended to support a pillar.

The hearth occupies the centre of the room, between the two column-bases. The later hearth is *ca.* 0.10 m. higher in level and slightly larger than the earlier; irregular in shape, it has a diameter of *ca.* 1.00 m. It is made of a bed of clay, in which was laid a pavement of coarse potsherds, pebbles, etc., all covered now with a liberal amount of ashes. The surface was practically level. The earlier hearth, on the contrary, seems built with a depression toward its centre. Around the hearth were found numerous fragments of a very large pithos (Fig. 106), and many potsherds, from which it was possible to put together seven whole vases.

The north wall of the megaron is not well preserved. Both ends are missing, and the side walls are also demolished at the point where the cross wall should meet them, no doubt because the corners were built of large stones which offered too good material to be overlooked by the modern peasants. The central part of the wall which still survives is 3.90 m. long. There appears to be a threshold in it (1.52 m. from the east line of the room and 1.60 m. long) indicating that a door opened to the north.

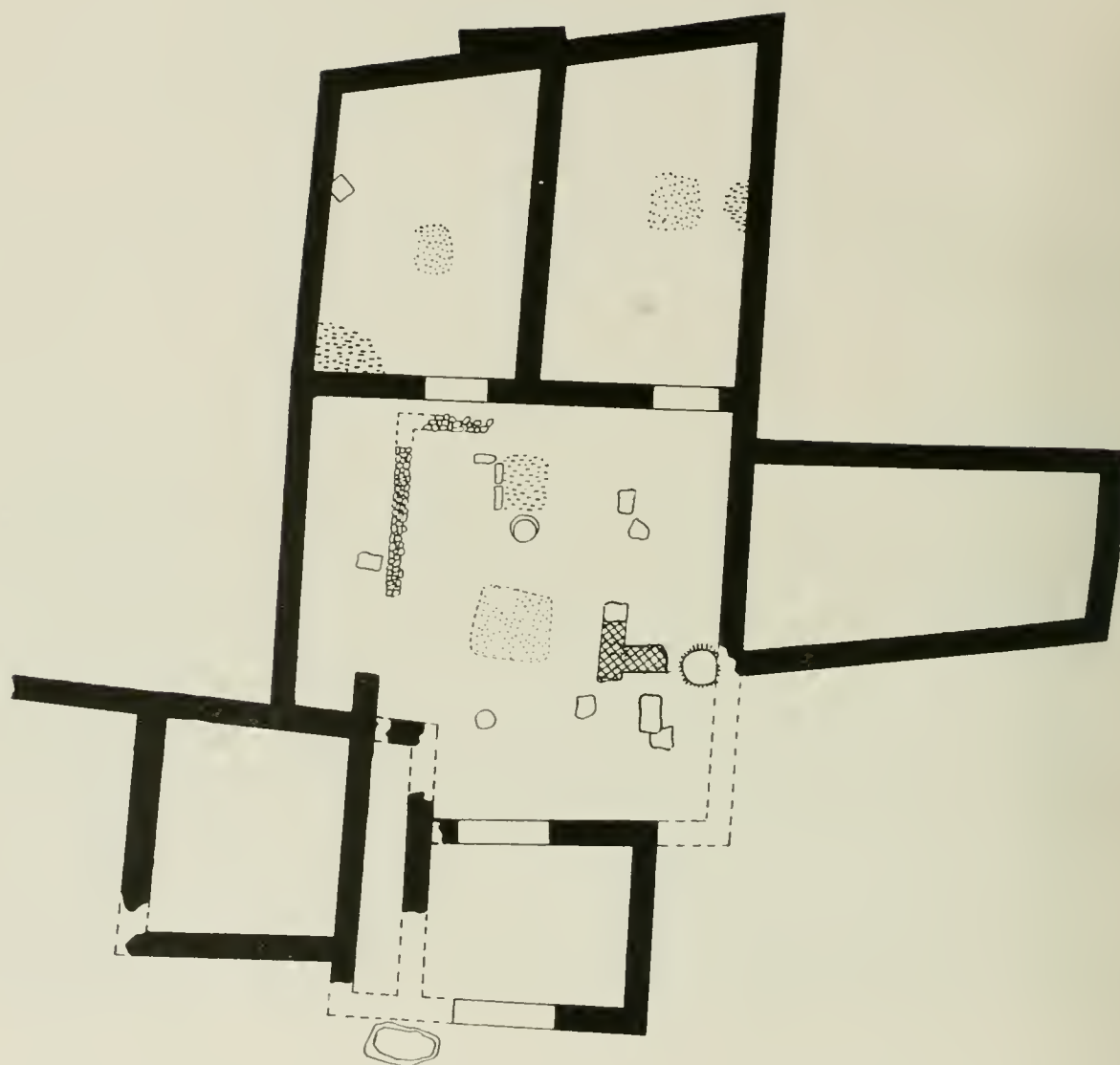
Of the rear chamber relatively very little now remains. The east wall is, indeed, preserved almost intact. It does not continue exactly the line followed by the east wall of the megaron; but a glance at the plan of other houses at Korakou will show that perfectly straight lines were the exception rather than the rule in ordinary dwellings of the Third Late Helladic Period. At the north end of this wall there are traces of a corner and of the beginning of a wall running westward. Opposite this corner and approximately in line with the west side wall of the house two stones of fair size seem to be *in situ* at a point where the corresponding northwest corner might be expected. Of a west wall, however, there is no trace. Reconstructing the chamber from these scanty remains we obtain a room approximately 3.60 m. deep and *ca.* 4.85 m. wide. Near the middle of the chamber are two flat stones, but it is not certain that they served a structural purpose. Round about them were scattered many fragments of a huge pithos similar to that found in the megaron (Fig. 107).

cf p 77 m 7 n n  
also 11 x 11 ft  
at 1  
45.0 51.0 51.0 51.0  
1 253, 0.3 m. 1.2 m. W 10 m  
( 1 24, 1 10)

## (2) HOUSE P (plan, Fig. 114; general view, Fig. 116)

Considerably larger and more complicated than the simple Late Helladic dwelling described above is House P, situated some forty metres farther west on the top of the hill. Here, too, some of the foundation walls are missing, and the plan is further involved by the fact that at least two periods of occupation seem to be represented. The main features of the house are a small vestibule leading into a large megaron, which may have been in part, at least, open to the sky, and behind this two rather spacious rooms side by side. House P, like House L, is oriented almost directly north and south, and the front entrance is on the south side. The walls of House P are constructed like those of House L. They vary from 0.45 m. to 0.50 m. in thickness and project 0.15 m. to 0.20 m. above the floor. The unbaked bricks of which the superstructure was built have vanished, leaving but scanty traces.

The floor, like that of House L, consisted, except for the small piece of cobblestone pavement mentioned below, of trodden earth or clay. This floor was frequently renewed; when one layer was worn out or became unsatisfactory for other reasons a new carpet was easily put down in the form of a fresh layer of clay.



0 1 2 3 4 5 10 M.

FIGURE 114. PLAN OF HOUSE P, THIRD LATE HELLADIC PERIOD.



Outside the front door and just to the west of it, close against the wall, is a large watering trough or washtub cut out of a block of soft limestone. It is oval in shape, measuring 0.75 m. in width by 1.43 m. in length, and the sides have an average thickness of 0.10 m. The trough has a depth of 0.35 m. inside. At its west end at the bottom there is a hole for emptying. The trough is cracked in several places and some small pieces are missing (Fig. 115).

A rough cobblestone pavement occupies the space before the door. The threshold itself is not preserved, but in the front wall of the vestibule there is a depression 2.10 m. wide, probably marking the place from which a large threshold block was at some time removed. The gap in the wall is, however, doubtless considerably wider than the actual doorway. The vestibule is a small room 4.00 m. wide with a depth of 3.10 m. The walls at the southwest corner have been demolished, and

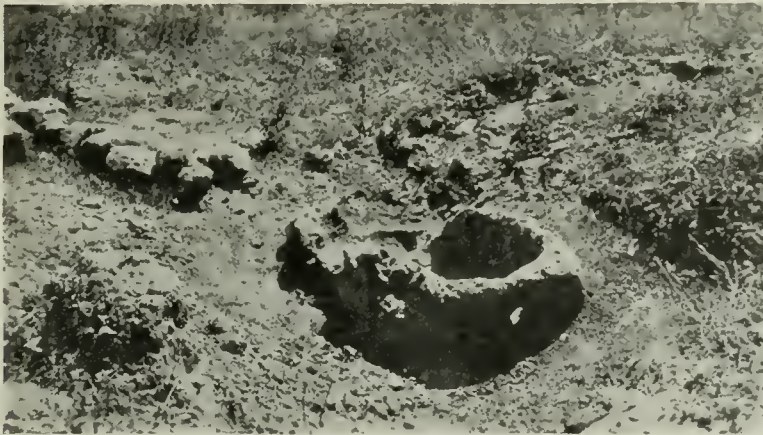


FIGURE 115. WASHTUB OR WATERING TROUGH OUTSIDE HOUSE P.

the exact reconstruction of the plan at this point is not certain. A depression in the north wall opposite the exterior door presumably indicates the position of the inner door opening into the megaron.

Passing through the vestibule one enters a spacious megaron approximately 8.00 m. square. Cutting into its southwest angle is the corner of a room which lies to the west of the vestibule and which may, perhaps, belong to another building. The room, measuring *ca.* 3.65 m.  $\times$  4.00 m., contained nothing of note, and its relation to House P could not be determined. Between this room and the vestibule is a narrow corridor. There was nothing to indicate its purpose; perhaps a stairway at this point led to an upper story. At the southeast corner of the megaron, for a distance of 3.50 m., no trace of an enclosing wall was found. A wall no doubt originally existed here, however, and its disappearance may be ascribed to the activity of modern builders seeking material. The restoration in the plan is purely conjectural.

Approximately in the centre of the megaron is a hearth of considerable size. It is roughly square in shape (1.36 m.  $\times$  1.37 m.), made of a layer of pebbles and potsherds, chiefly the latter, set in clay with, naturally, a covering of ashes. There is a slight concavity toward the centre of the hearth, and round the edge is a sort of rim of clay. The hearth appears in the centre of Figure 117, which presents a general view of the megaron from the southeast.



Distant 1.20 m. north of the hearth and in the axis of the room is a cut column-base of soft greenish stone like that described above in the megaron of House L. It is circular in plan, 0.45 m. in diameter, and 0.33 m. high (Fig. 118). Of this height, from 0.15 m. to 0.20 m. projected above the floor of the room. This column-base differs slightly from that in House L in that the whole stone is here shaped into columnar form, while in House L only the upper part of the block is carefully rounded, the lower part being left rough.

To the north of the column-base, distant only 0.20 m., is a flat-topped platform composed of reddish earth and ashes including some pebbles and a good many potsherds, mostly of rather fine fabric.<sup>1</sup> A layer of loose sea pebbles forms the top of the platform, which reaches the same level



FIGURE 116. GENERAL VIEW OF HOUSE P FROM THE SOUTHWEST. (THE BOY IS SITTING ON THE SHAPED COLUMN-BASE).

as the top of the column-base (Fig. 118). The platform is approximately square, measuring 1.10 m. on a side. On the west side it has a retaining wall or frame built of three small stone slabs set on edge. On the other sides nothing resembling a frame appeared, save for a single rough stone near the northeast corner. Nothing could be made out with certainty as to the purpose of this platform. It seems, however, to have some relation to the shaped column-base, or "baetylos," and may perhaps have been used as a sacrificial table or altar.

In the northwest part of the megaron is a peculiar construction in the form of two strips paved with pebbles and potsherds, meeting in a right angle. The north strip is 1.50 m. long, that on the west 3.00 m. The actual corner itself is missing, apparently having been demolished. The strip

<sup>1</sup> In the edge of the platform and between it and the column-base were found a good many carbonized olive-pits.

is 0.30 m. wide and consists of merely one layer of pebbles and coarse sherds set in clay in the floor of the megaron. It has consequently a height of rather less than 0.05 m. The purpose of this arrangement could not be determined from the evidence at hand; but it may perhaps have served as the foundation of a low bench round the pillar-base and the "altar." The bench itself might have been made of crude bricks, or possibly wood, with folded cloths as a covering; or skins may have been spread directly on the pebble pavement. No trace of a similar construction was found on the east and south sides of the megaron.

Less than half a metre north of the strip of pebbles is the north wall of the megaron, behind which are two rear chambers. The door from each chamber seems to have been at its southeast corner. For, although there is no clear indication of a doorway, in each case near the southeast



FIGURE 117. GENERAL VIEW OF THE MEGARON OF HOUSE P FROM THE SOUTHEAST.

corner for a distance of more than 1.25 m. the wall is *ca.* 0.30 m. lower than elsewhere. This suggests that a large threshold block may have been removed at each of these two points.

A small round pit, indicated in the plan (Fig. 114) close to the eastern wall of the megaron, may be subsequent to the Mycenaean period. Black glazed Greek potsherds were found in it, at any rate, several at the very bottom. The pit, which is lined with a thick coat of reddish clay, is about 0.60 m. deep and has a diameter of 0.70 m. It is very well and regularly made, and the bottom is gradually rounded off. If it existed in the period of the megaron, it may have been used for storage, or perhaps, for holding a large pithos.

The large size of the megaron (8.10 m.  $\times$  8.20 m.) immediately raises the problem of roofing, and the question must be asked: Was the room covered or open to the sky? A certain amount of evidence appears to favor the first alternative, namely, that the megaron was provided with a simple roof. South of the hearth are two fair-sized flat stones, one roughly circular, the other roughly rectangular, 2.00 m. apart, centre to centre (Fig. 117 and plan, Fig. 114); and *ca.* 1.50 m. farther west in line with them is a fragment of wall near the corner of the chamber which projects into the southwest angle of the megaron. To the east of the hearth, distant *ca.* 1.10 m. from its rim, and slightly less than 2.00 m. north of the rectangular stone mentioned above, is a rather solid block of limestone with a flat top. Continuing 2.00 m. still farther northward we find in a

fragment of wall a second similar block. On the west side of the megaron also, just west of the strip of pebbles and potsherds described above, is another fragment of wall containing a fairly large stone. These flat stones were almost certainly designed to serve as bases for wooden posts supporting a light roof. Two arrangements suggest themselves as possible. There may have been merely a simple covered colonnade running round the sides of the megaron, leaving the central hearth open to the sky; or the whole area may have been roofed, with the central portion perhaps slightly elevated, forming a clerestory to provide light. The roof was probably built of reeds, plastered with clay, laid across rafters which, in turn, rested on the posts. It seems likely that one or two pillar-bases are missing on the west side. Around the colonnade the span of the rafters would, then, nowhere be greater than 2.00 m. If, however, the central space above the hearth



FIGURE 118. SHAPED COLUMN-BASE AND PLATFORM PAVED WITH PEBBLES IN MEGARON OF HOUSE P.

were roofed, this would involve a span of *ca.* 3.70 m.; but this is, as a matter of fact, less than the span which must have been necessary in the two rear chambers.

The position of the doors leading into these two chambers has already been mentioned. The two rooms themselves are both spacious apartments, though not exactly of the same size. For, as may be seen in the plan (Fig. 114), the rear line is not perpendicular to the side walls, but slants considerably toward the southwest. In consequence the eastern chamber is somewhat larger than the western, and in each case the eastern side of the room is longer than the western. So far as could be observed, there was no door between the two chambers; each had but one entrance, that from the south.

The eastern chamber is 3.85 m. wide and has an average length of 6.45 m. (6.75 m. on the east, 6.15 m. on the west). There was no trace of a column-base in it. Somewhat to the east of the middle of the room is a hearth of the usual construction, roughly 1.00 m. square. Close to the hearth stood a small flat stone, perhaps used to support cooking vessels taken from the fire, and nearby lay an ordinary small saddle-quern. Against the east wall just opposite the hearth is a low elevation with a top layer of rather coarse sea pebbles. A similarly paved area (but not elevated above the floor) occupied the southwest corner of the room. The purpose of these pebbles was not evident, but it may be conjectured that the corner was reserved for a bed. Scattered



thickly about the hearth were numerous nests of potsherds which allowed a more or less complete restoration of twenty-four vases. This pottery is all of the latest type of the Third Late Helladic Period and, although not of much account from an artistic point of view, is, nevertheless, valuable as giving a representative collection of the ordinary household ware in use at the end of the Mycenaean settlement at Korakou.

The western chamber, measuring *ca.* 4.00 m. in width, with an average length of 5.80 m. (east side, 6.10 m., west side, 5.50 m.), was still more bare of furniture than the eastern apartment. Near the centre of the room is a hearth; in the southwest corner an area paved with sea pebbles (perhaps another bed); but apart from a triangular flat-topped stone set against the west wall, nothing further was found. Potsherds were far less numerous than in the adjoining room. From this it appears that the cooking of the household was carried on in the eastern chamber, and the kitchen utensils stored there, while the western room may have been used merely as a sleeping apartment or a guest-chamber. It may also be suggested that the large hearth in the megaron was used on more ceremonial occasions, perhaps in connection with religious rites about the "baetylic" pillar and the "altar."

It is possible that the long narrow room to the east of the megaron (Fig. 114) also belonged to House P. It has a length of 6.85 m. and an average width of 3.25 m. In the long south wall, near the southeast corner, is a depression similar to those described above, which, it was suggested, were formed by the removal of a threshold block. The interior of this room has not yet been cleared, and consequently nothing can be said about the interior arrangements. If the room did belong to House P, it may perhaps have been a stable.

The much-ruined walls to the north of the long room seem to belong to a different system from that of House P and represent at least two periods. In this region a number of black-glazed Greek sherds were found, from which it would appear that the demolished state of the Mycenaean foundations dates back to the Hellenic period.

House P is the largest and most pretentious establishment yet excavated at Korakou and was undoubtedly the home of a very substantial citizen. It must, nevertheless, be admitted that it is certainly a far cry from the splendor of the royal palaces at Tiryns and Mycenae to the humble simplicity of this private habitation at Korakou. The chief interest and the importance of House P, however, lie in the fact that we have here a fairly complete example of a private dwelling from the end of Mycenaean times; and new light is thus thrown on the conditions of life in a period less familiarly known, but archeologically hardly less significant, than the high season of Mycenaean prosperity.

### (3) HOUSE M (plan, Fig. 119)

House M lies just east of, and parallel to, House L, separated from it by a passage or alley from 2.00 m. to 2.75 m. wide. A door into the megaron of House M apparently opened from this passage and is consequently in the long side of the house. There is no vestibule, such as appears in Houses L and P, but the door seems to have set into a slight recess in the wall.

The megaron is 5.50 m. wide and 7.75 m. long, but these measurements are only approximate, as the walls are not perfectly straight, nor are the corners exactly rectangular. Furthermore, it will be seen from the plan that a considerable section of the east wall with the southeast corner is missing. The south wall adjoining the southwest corner is also lacking for a distance of 1.70 m.



It is possible that a threshold block has been removed at this point and that an entrance door originally existed here.

Somewhat to the north of the middle of the room is an irregularly shaped hearth, *ca.* 1.50 m. long, built in the same style as those already described in Houses P and L. Just to the south of it is a large flat slab of hard stone, roughly oval in shape (0.45 m.  $\times$  0.60 m.) which projects slightly

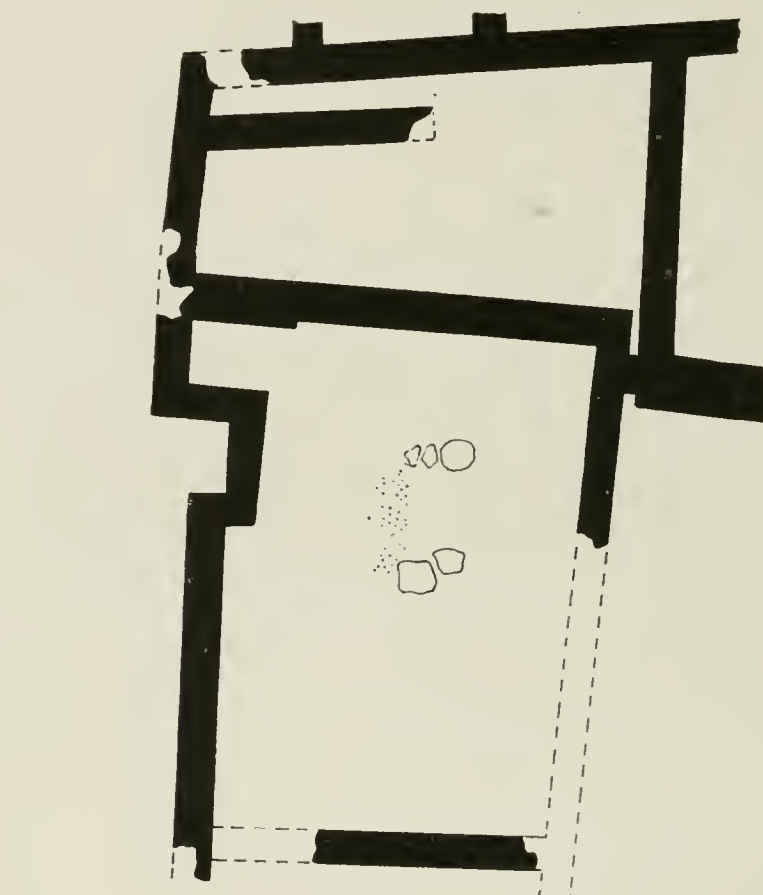


FIGURE 119. PLAN OF HOUSE M, THIRD LATE HELLADIC PERIOD.

above the floor of trodden earth (Fig. 120, left centre). This stone is placed almost exactly in the centre of the megaron and looks as if meant to support a pillar bearing considerable weight. Another stone of more irregular shape, close to the east side of this base, is probably to be understood as a support for cooking vessels taken from the fire. Two smaller stones at the northeast corner of the hearth may have had a similar purpose. Just beyond these stones, and *ca.* 0.50 m. north-

east of the hearth, is a cut pillar-base of the same soft greenish stone that was used for the base of the chief pillar in Houses L and P. This stone, which is roughly circular in plan (diameter, 0.47 m., cf. Fig. 120), is not so well shaped as the bases just referred to; yet it can hardly be doubted that all three bases served a like purpose—a purpose at the same time structural and religious.

Nothing further was found in the megaron. The niche in the northwest corner of the room occasioned by the recessed door deserves mention, however. It suggests that cupboards built into a wall are not necessarily a modern invention.

House M probably included an additional room to the north. At its west end this appears to have been *ca.* 2.00 m. wide. Toward the east, however, its walls have been completely demolished, and on account of their disappearance the plan of this apartment must remain uncertain.

It is not impossible that the south wall of House H, part of which is indicated in the plan (Fig. 119), may have served at this point as a party-wall. In that case the narrow passage shown in



FIGURE 120. VIEW OF MEGARON OF HOUSE M SHOWING TWO PILLAR-BASES AND HEARTH.

the plan in the northwest corner of the north room of House M may have been occupied by a stairway leading to the flat roof or to an upper floor.

#### (4) HOUSE H (plan, Fig. 121)

House H, lying to the north of M, differs from the buildings already described in that it is oriented east and west instead of north and south. Two periods—not necessarily widely separated—are evidently represented in the construction. Originally the house apparently consisted of a portico, a large megaron, and a spacious chamber behind it. In the later period a partitioning wall seems to have been erected across the megaron, dividing it into two small rooms; and the wall now closing the east end of the building evidently also belongs to this stage. The entrance to the house was probably in both periods at the west end.

Not much remains of the portico, nor is it possible in the present state of the walls to determine the position of the doorway leading into the megaron.

The megaron (Fig. 122, view from the northwest) is a large room, with a length of 6.50 m. and a width of 4.60 m. Somewhat east of the centre is the customary hearth, irregular in shape, *ca.* 1.20 m. across, with a flat stone near it. Less than one metre to the northwest stands a large,

worked block of limestone. It is roughly square in plan, measuring 0.15 m. on a side, and has a thickness of 0.40 m. This I take to be the base of the "baetylic" pillar of House H. It shows an interesting variation from the more customary round type which we have seen in Houses L, M, and P. Square pillar-bases have been found at Phylakopi in Melos<sup>1</sup> and in Crete,<sup>2</sup> but they belong to a period considerably earlier than that represented by the late settlement at Korakou. The square pillar of House H is, so far as I know, the first of its kind to be uncovered on the Greek mainland.<sup>3</sup> There was nothing else of note in the megaron.

In the reconstruction of House H, as mentioned above, a rather poorly built dividing wall thrown across the megaron converted it into two small rooms (Fig. 122). The westernmost is 2.25 m. deep. In its southern wing a small hearth was built, with the usual flat stone placed near

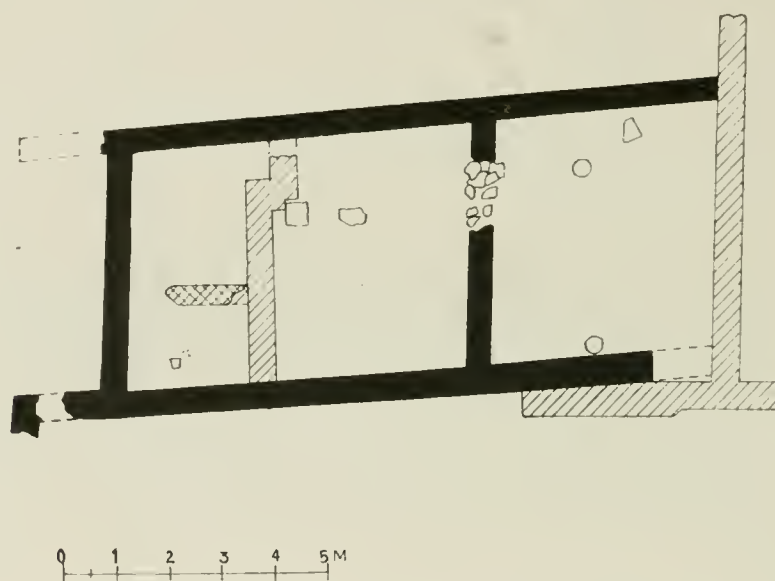


FIGURE 121. PLAN OF HOUSE H, THIRD LATE HELLADIC PERIOD.

it. The wall which, in the plan, seems to separate this section from the rest of the room is actually at a lower level and probably belongs to a forerunner of House H. The other room is 3.75 m. deep and includes the large hearth of the former megaron. The "baetylic" pillar likewise still remained, the dividing wall having passed just west of it.

The rear chamber is 4.65 m. wide. The east wall of the earlier plan of the house is missing, but the reconstructed east wall presumably followed approximately the line of its predecessor. This makes the room 4.25 m. deep. At a point 1.70 m. east of the west wall of the room and 1.20 m. from the north side wall is a circular flat stone, 0.35 m. in diameter. In a corresponding position in the southern part of the room is a small area laid with sea pebbles, which may have served as substructure for a second similar flat stone. This stone itself was found still farther south,

<sup>1</sup> *Phylakopi*, pp. 17 f., 40, and also 260, 269.

<sup>2</sup> *B. S. A.*, IX, pp. 6 ff.

<sup>3</sup> A second base similar to this was laid bare at Korakou 15.00 m. farther west. It has a shallow circular depression ca. 0.20 m. in diameter in its top. The walls of the house to which it belonged are no longer distinguishable.

lying against the side wall of the chamber, obviously out of its proper place. These two flat stones certainly look as if they were intended to support posts, and it thus appears likely that the room contained two pillars. The room is, indeed, so large that, if it was roofed, some sort of interior supports would seem necessary. The pillars were presumably included in both plans of the house. The floor-levels seem to have been practically identical. Apart from a very large number of potsherds, yielding a total of twelve complete vases, nothing of consequence was found in the chamber. These vases undoubtedly date from the later period of the house and correspond exactly with the similar pottery-groups from Houses L and P.

(5) HOUSE O (plan, Fig.123)

A small house can be made out in the middle of the complex marked O in the general plan. This house consists of a portico, a shallow vestibule, and a small megaron. The building is oriented east and west, the entrance being on the west. Walls and floor are of the usual construction,



FIGURE 122. MEGARON OF HOUSE H VIEWED FROM THE NORTHWEST.

already described. The long walls are not exactly parallel, and the width of the house consequently decreases from 3.10 m. at the west to 2.80 m. at the east end.

The portico has a depth of 2.20 m. There was nothing in it worthy of special notice, and no evidence came to light as regards the position of the doorway into the vestibule. A foundation wall runs across the west front of the portico, but it seems to belong to a lower level; certainly it is not likely in any case that a high wall stood here in the period of occupancy of House O.

The vestibule, which extends across the whole width of the house, is 1.50 m. deep. Like the portico, it was found bare of all furniture, but the door into the megaron is clearly indicated. It is 0.78 m. wide and is situated near the south wall, being, therefore, considerably out of the axis of the room.

The megaron is 4.00 m. long. Its most interesting feature is the foundation in the northwest corner enclosing an area 1.00 m. wide by 1.80 m. long. At first sight it is tempting to look for a cupboard at this point, but it seems more likely that the whole space was raised slightly above the



level of the floor of the room, and that the foundation as preserved is, therefore, merely a low retaining wall. The elevated platform might then be a bed.

House O is much smaller than the other houses discussed above, and apparently no interior columns were necessary. In the megaron, however, we should, on the analogy of the other megara at Korakou, expect a shaped pillar-base. The absence of this base, together with the absence of a hearth and the fact that the walls of House O appear to be connected both north and south with other structures, suggest that O may be not an independent dwelling, but perhaps a separate set of apartments in a larger house (or possibly a very late reconstruction). About 5.00 m. directly south of the portico is, in fact, a small group of walls in which might be recognized the foundation of the gateway or vestibule opening into this larger house (cf. plan, PLATE VIII). A very late Mycenaean construction projecting into what would be the southeast corner of this building has destroyed all chance of recovering its plan. In the area just north of the gateway

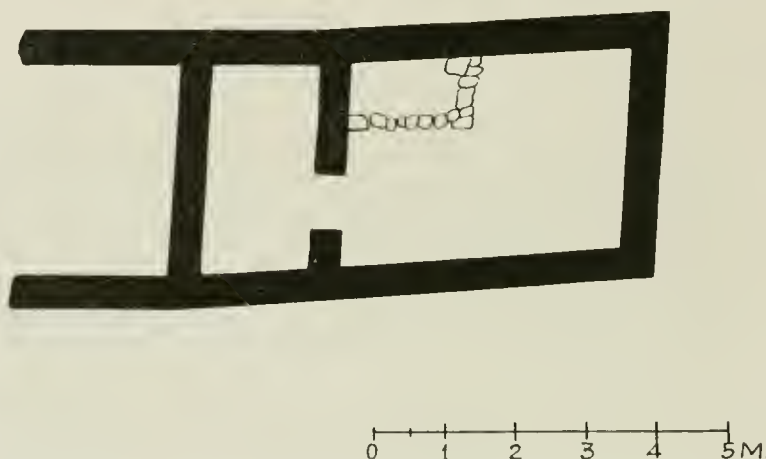


FIGURE 123. PLAN OF HOUSE O, THIRD LATE HELLADIC PERIOD.

(Fig. 124), and accordingly within the presumable megaron, was found a small piece of painted wall-plaster—the only fragment of fresco that has up to the present time come to light at Korakou. It is not large enough to give an idea of the subject of the painting. The colors used are orange, purple, blue, and black.

Just to the north of House O is a curious narrow room or passage, evidently belonging to the larger building. Although it has a length of 9.05 m., its width averages no more than 1.35 m. Toward its eastern end, against the north wall, is a small hearth, roughly semicircular in shape. Not far from it to the south and east were found a number of fragments of bronze, both worked and unworked. The worked pieces seem to be from the socket of a spear. There were also a good many potsherds lying about, including almost the whole of an unpainted buff cylix.

Apart from the buildings described above, no complete house-plans were recovered. Some of the rooms and portions of rooms laid bare deserve, however, a few remarks.

In the area (marked K on the plan) immediately to the west of House L there seems to have been a large house in the early part of the Third Late Helladic period. It is apparently separated from House L by a passage similar to that between House L and House M. This alley was walled

up in the latest Mycenaean period of reconstruction. A pivot-stone set close to the wall of House L shows that a door opened into the passage from the south. The building itself has evidently suffered from repeated destruction, restoration, and alteration, and in consequence the area now presents a puzzling complex of partially demolished walls, some superposed on others, making it impossible to gain anything more than a general idea of the original plan. This plan probably included an entrance or gateway on the south side leading into a large court or megaron of the type seen in House P, behind which there were two or more chambers. Not much of this structure is now preserved. The existing remains are the following:

In the southwest corner of the area is a small complex of walls, forming a room 3.18 m.  $\times$  2.90 m., which resembles a gateway. A doorway in the north wall of this preserves a threshold of worn rough stones and a small pivot-stone on its west side. The threshold and the upper part of the walls of the gateway date from the very latest Mycenaean occupation of the site and are prob-



FIGURE 124. REGION SOUTH OF HOUSE O.

ably connected with the late building, the erection of which caused the demolition of the southeast corner of the original neighboring house O (cf. above p. 94). In their lower part, however, the walls seem to go back to an earlier plan.

The space directly to the north is somewhat more clear of semi-demolished walls than the rest of the area, and it is here that I would recognize the earlier megaron or court. In this region were uncovered three or four large irregular fragments of a solid artificial pavement which is made of some sort of natural cement, very hard and apparently containing lime. This presumably once covered the entire megaron. In the east central part of this space is a hearth paved with potsherds and clay. Farther to the east, against a section of what was presumably the east wall of the megaron, is a semicircular pavement of large flat blocks of coarse conglomerate. It has a radius of *ca.* 1.25 m. and has a slightly concave surface. In its western edge stands a thick flat slab of soft greenish stone, set on end, and projecting 0.10 m. above the pavement. It measures 0.34 m.  $\times$  0.61 m., is rounded on its short, and flat on its long sides. The shape of the stone suggests that it may be a pillar-base, shaved off on two sides. On the east side of the wall a narrow gutter built of stones set on edge apparently served to drain the paved area.

North of the presumable megaron there may have been two large chambers side by side. The eastern of these was at some later date in Late Helladic III divided into a northern and a southern room by a badly built cross wall of only one course. The southern room thus formed has now only fragments of wall remaining on its south and west sides. Its eastern end was paved with small stones. Against the poorly built dividing wall (to the north), and approximately in the axis of the room, is a curious pavement of stone, roughly circular in shape, with a diameter of 1.10 m. It extends partly under the wall and consequently seems to belong to the earlier period of the large chamber, being in fact in the middle line of this latter. The northern room has walls of solid construction on the north and east, undoubtedly a heritage from the earlier period; on the south is the late partition wall already mentioned, and a similarly ill-constructed wall closes the room on the west. The corners of these walls do not form right angles, and the opposite side walls are accordingly not parallel. The room measures approximately 3.15 m.  $\times$  5.00 m. The floor consists



FIGURE 125. LARGE STONE THRESHOLD IN WHICH ARE CUT A SILL AND A PIVOT-HOLE.

of trodden earth. Near the middle of it is a paved hearth, and some distance north of it a peculiar tongue of clay, raised above the level of the floor, projects from the north wall. There seems to have been some sort of opening in the wall at this point, but it does not resemble a doorway. No explanation of this arrangement was found, nor was there any indication as to the position of the door of the room.

The western chamber lacks a wall on the south, as well as on the west. The only evidence that it is a room at all is the presence of a hearth, near which lies the customary flat stone, while a small platform paved with sea pebbles stands close beside it.

Northwest of House L, in the region lettered N on the plan, are two walls, the eastern 9.80 m., the western 8.00 m. in length, built of fairly solid material, approximately parallel, and 1.65 m. to 1.80 m. apart. Their relation to each other is not very clear, but they appear to be exterior walls of two neighboring houses, with a narrow alley between them. No other walls of these houses could, however, be identified. The passage seems to have been enclosed at some time, for the remnants of a cross wall at its north end are still preserved, and 6.55 m. farther south is a partially demolished foundation projecting into the area from the west. It does not extend all the way across the passage but stops 0.65 m. before reaching the east wall; perhaps there was a small gate here.



On the other hand it is not impossible that the foundation just mentioned was intended for a buttress strengthening the west wall. Traces of similar constructions, which may have served as buttresses, exist at two points projecting northward from the long north wall of the rear rooms in area K described above; and still another is attached to the east wall of the same building, jutting into the alley between the latter and House L. These buttresses are 0.45 m. to 0.50 m. thick and have a projection of 1.00 m. Another type of buttress—if it is a buttress—may be seen at the north end of House P. Here, by the addition of a number of fairly large stones, the thickness of the wall is increased 0.35 m. to 0.50 m. for a distance of 2.00 m. This thickening of the wall does not fall exactly in the middle of the north end of the house, but slightly west of it,—just far enough to the east, however, to meet the interior partition wall (cf. plan, Fig. 114).

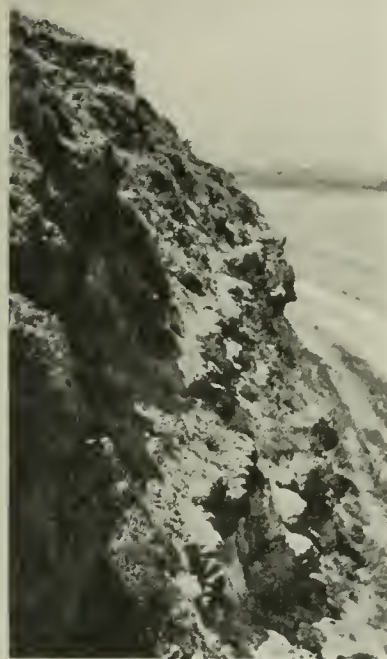


FIGURE 126. NORTH EDGE OF THE HILL OF KORAKOU.

At the edge of the bluff, 6.50 m. north of House P and *ca.* 0.18 m. below the level of the floor of House P, is a massive flat block of hard conglomerate cut to form a threshold for a door swinging northward. The stone measures 1.74 m.  $\times$  0.87 m. The cutting in the edge of the top for the door-sill has a width of 1.48 m. At the east end of the cutting is a round pivot-hole (diameter, 0.08 m., depth, 0.05 m.), but there is no corresponding hole at the west end. There was, therefore, a single door of very large dimensions, which swung on a wooden post, set—perhaps with a heel of bronze—into the pivot-hole. The stone with the cutting for the sill is shown in Figure 125. A fragment of wall running eastward seems to belong to the room to which the threshold gave entrance, but the room itself lay to the north and has, along with the whole northern edge of the mound, fallen away toward the sea. The seaward face of the bluff, which beneath the prehistoric deposit is composed of soft conglomerate, overlying a stratum of hard clay, is now very precipitous

(Fig. 126), and below, between its base and the sea, are many huge boulders which have evidently broken away from the top and rolled downward, carrying with them all the remains of the northern part of the settlement. In Mycenaean times the hill probably extended eight or ten metres farther north than it does at present. The monumental threshold block obviously belonged to a more pretentious building—and one perhaps somewhat earlier in date—than any of those described above. By the whim of Fortune it may be just the palace of Korakou that time and weather have precipitated into the Corinthian Gulf.

Distant 3.75 m. to the south of the large threshold, and almost in its axis, is a small circular foundation of rough stones, 0.95 m. in diameter. It was covered and surrounded by a thick layer of ashes, containing a considerable number of animal bones and a large mass of potsherds which permitted the restoration of ten complete vases. The circular foundation corresponds well both in level and position with the threshold, and the two seem undoubtedly to belong to the same system. The area south of the threshold block may, in fact, be the fore-court of the megaron which lay to



the north, and in that case we may have in the circular foundation the remains of an altar analogous to that in the court of the large megaron of the palace at Tiryns. The small "altar" at Korakou, however, does not, like its Argolic counterpart, enclose a sacrificial pit, but has a continuous solid foundation.

Reference has already been made to the steepness of the northern edge of the hill. It is, in fact, so precipitous as to provide a sufficient natural defence against attack, and it seems unlikely, accordingly, that this side of the settlement was ever fortified. If, nevertheless, a wall was erected here, it has been carried down into the sea by the land-slide which destroyed the palace as well, and no traces of its former existence remain. The gentle slope on the landward side of the mound, on the contrary, would seem to have made a defensive work necessary. To the east and south no remains of a wall have yet been uncovered, but there is a well-marked line of terracing along which the owner of the field asserts a very large amount of stone has been extracted. Although at the one point where digging was attempted no trace of such structure came to light, it is not impossible that this contour of terracing follows the course of a town wall.

On the western side of the hill, well down the slope, a trial pit revealed what appears to be a massive wall with a huge square tower projecting to the west. The pit, which was dug in the last days of the campaign, proved too small to disclose the total dimensions of the wall; but this latter, though built of small stones, is more than 2.00 m. thick and exceeds 1.70 m. in height. The tower projects 10.00 m. to the west and has a face 9.55 m. broad. Beyond the tower the wall had been traced southward for a distance of 10.00 m. more when the end of the campaign necessitated the postponement of further investigation. Until fresh digging is undertaken, therefore, it cannot be considered definitely established that the remains in question belong to a town wall, nor can their date be inferred with certainty. From the fact that Mycenaean potsherds were still found at a depth of 1.90 m. below ground west of the wall, there is, however, a strong probability that we have here a structure of the Late Helladic Period.

From the foregoing account of the architectural remains of the Third Late Helladic Period it is evident that methods of building had not greatly changed since the Middle Helladic Period as represented by House F (cf. p. 76 above). The stone foundation, supporting a structure of crude brick, is, indeed, somewhat more solidly built, corresponding to the enlarged dimensions of the buildings themselves. Coincident, apparently, with this increase in size, is the introduction of pillars, set on flat stone bases, to support the heavier roof. No change, however, appears in the building materials or in the construction of floor and hearth. Turning to the designs of houses, we see that the megaron type of dwelling still prevails, but the apsidal has given way entirely to a quadrangular house-plan; and we find it is now customary to add a rear chamber or two behind the megaron.

The ordinary private house at Korakou toward the end of the Late Helladic occupation of the site was a long quadrilateral building. There was some freedom of orientation; of the houses described above two faced west, and at least three were turned toward the south. None apparently looked to the north, which would have exposed them to the violent wind that occasionally sweeps across the Corinthian Gulf. At one end of the building, either the south or the west in the cases that came to light, was an entrance through a portico or vestibule into a large megaron. This latter was ordinarily roofed, but in one case possibly in part open to the sky. Near the centre of the megaron was a hearth, and close by it stood a shaped pillar-base. From the fact that one such

carved pillar-base was found associated with the hearth in every well preserved megaron, while casual flat stones were used as bases for the other pillars in the room, it seems likely that the shaped base supported a "baetylic" pillar, with which the household worship was connected. This pillar, though presumably differentiated from the other supports in the house, was probably, like them, made of wood. The ordinary pillar was very likely no more than a stout wooden post. The disposition of the pillars shows considerable variety. In one instance they are arranged in a single row down the axis of the house; in another they appear to form a colonnade round the sides of the megaron; while in a third there is one large central column base. The roof was probably made of rafters supporting small branches or reeds covered with clay. Behind the megaron was an inner chamber, or in some cases two, each normally provided with a hearth. These chambers seem to have had no other entrance than that from the megaron; no trace of a rear door was discovered. Doors were probably made of wood, swinging, on a post set in a pivot-hole, against a sill cut in stone. Evidence is largely lacking, but in the better houses, at least, there is reason to believe there were substantial thresholds, each fashioned out of a large block of stone in which the door-sill and a pivot-hole were cut. Single doors seem to have been the rule in these houses; no threshold with pivot-holes for a double door came to light. The indications are that walls were generally not plastered with anything more pretentious than clay; only one small fragment of a true wall plaster was recovered. In almost every instance where a hearth was laid bare, one or more flat stones were found in the immediate vicinity, manifestly having served some purpose in connection with cooking operations over the fire. In several rooms, usually in a corner, was a slightly elevated platform paved with small stones or pebbles, possibly a bed. This ends the brief list of the simple furniture surviving from the houses of the latest settlement at Korakou.

## CHAPTER IV

### THE TOMBS

#### FIRST STRATUM—EARLY HELLADIC PERIOD

No graves of the Early Helladic Period have yet come to light at Korakou, but the rock-cut tombs discovered at Old Corinth in 1896 are shown by the vases found in them to belong to the early part of this period and may, until further evidence is forthcoming, be provisionally taken as typical. These<sup>1</sup> are constructed in the form of two small, roughly oval chambers opening at opposite sides—north and south—from the bottom of a rectangular vertical shaft, all cut in the rock. From the small size of the chambers and their shape, as well as from the indications furnished by the position of the bones, it was evident that the bodies were placed in a contracted attitude—an arrangement familiar now from other prehistoric graves both on the Greek mainland and on the Islands. It should be noted, however, that these rock-cut grave-chambers opening from a shaft are totally different from the ordinary cist tombs belonging to the corresponding Early Cycladic Period in the Islands. But near Chalcis in Euboea Papavasiliou has found a closely related type, consisting of single grave-chambers opening from vertical shafts cut in the rock.<sup>2</sup>

#### SECOND STRATUM—MIDDLE HELLADIC PERIOD

At a depth of 1.10 m. near the north edge of the hill, underneath two walls of the Late Helladic Period, a small pithos of Matt-painted ware was found which proved to be an interment. The pithos lay on its side, with its mouth toward the east (Fig. 127). Although cracked in many places, it still retained its shape fairly well. A large bowl of polished red ware was originally placed across the mouth as a cover, but, having been crushed into fragments by the weight of the earth over it, had fallen away to the north side.<sup>3</sup> Inside the pithos were the bones of two infants. One child was larger than the other; we estimated its age at approximately two years, while the other was hardly more than a new-born infant. The bones were very fragile and crumbled when touched. No orderly arrangement could be made out; the bones seemed disturbed and mixed together. Two skulls were found, one measuring 0.14 m. long and 0.13 m. wide, while the other was consid-



FIGURE 127. PITHOS-BURIAL OF TWO SMALL INFANTS, MIDDLE HELLADIC PERIOD.

<sup>1</sup> *A. J. A.*, I, 1897, pp. 313 ff., Figs. 1 and 2.

<sup>2</sup> Παπαβασιλείου, *Περὶ τῶν ἐν Εὐβοίᾳ Ἀρχαίων Τάφων*, pp. 2 ff., and Pls. I, III, IV, VI, X, XII.

<sup>3</sup> The pithos restored is shown in Figure 28; the bowl in Figure 25.

erably smaller. Both were near the bottom of the pithos. Apart from the bones, no other objects were discovered in the jar. Although all the fragments of the pithos and the bowl were gathered up with as much care as possible, it became evident when the sherds were joined together that neither of the vessels was complete. The explanation of this fact is not difficult to find. Whole vases of the size required for a burial were without doubt somewhat expensive and valuable; for the sake of economy, therefore, broken or damaged vessels which were no longer useful were made to serve their new purpose. In a similar way at Orchomenos<sup>1</sup> bodies were found buried beneath half pithoi, and at Zerelia<sup>2</sup> the same method was used for the interment of a child.

Another grave was found in the angle of two narrow walls of the Middle Helladic Period to the northwest of the large Mycenaean threshold block mentioned above (p. 97). The space



FIGURE 128. INTRAMURAL BURIAL OF AN INFANT, MIDDLE HELLADIC PERIOD.

occupied by the burial was very small, measuring only 0.17 m.  $\times$  0.36 m. The body lay on its left side in a contracted attitude, with the head toward the east. The head had been thrust forward on the chest, presumably with the object of fitting the body into the limited space available. The bones were very poorly preserved, but fragments of a radius showed that the arms were folded back over the breast with the hands before the face (Fig. 128). The extreme measurement of the skull from front to back was 0.15 m. In the grave itself nothing was found save the bones. Round about it, however, were a few scattered sherds of Minyan ware. It is evident that we are here dealing with the intramural interment of an infant—a type of burial well known at other sites, especially at Phylakopi,<sup>3</sup> where it belongs to a corresponding period. The pithos-grave described above is, no doubt, likewise of the same type.

<sup>1</sup> Wace and Thompson, *Prehistoric Thessaly*, p. 196.

<sup>2</sup> *Prehistoric Thessaly*, p. 161.

<sup>3</sup> Dawkins and Droop, *B. S. A.*, XVII, pp. 6 ff.



## THIRD STRATUM—LATE HELLADIC PERIOD

Three graves probably from the end of the Second Late Helladic Period were found, all close together, about 3.50 m. north of the northeast chamber of House P. All three were simple earth burials.

GRAVE I. This lay at the bottom of a small circular shaft which gradually widened out to form an oval grave-chamber measuring 0.50 m. across and 1.00 m. in length, north and south. Shaft and grave were unlined, but the soft, loose soil within them, contrasting with the harder surrounding earth, made them easily distinguishable. The pit began at a depth of 0.50 m. below the present surface of the ground and extended 1.00 m. deeper before reaching the grave proper. Along the east side of the grave is an early wall of the Middle Helladic Period, which, continuing northward *ca.* 0.15 m. beyond the grave, turns at right angles toward the east. The body lay on its left side in a contracted attitude, with head to the north. The bones were in a bad state of preservation and very fragile. Passing round the neck and extending down to the breast was a necklace made of a double row of beads of glass paste, green, blue, and white and black. Most of the beads were flat-round in shape (*ca.* 0.01 m. thick); two were slightly smaller and furrowed longitudinally; one was pear-shaped; and one cylindrical. These beads were extraordinarily fragile and many crumbled into powdery fragments at the slightest touch. There were perhaps 100 to 120 all told, of which it was possible to extract only 61 whole (Fig. 130, Nos. 12 to 22). At the southwest corner of the grave, just beyond the feet, were three small vases: a goblet on a low stem, a squat bowl, and a vessel with a spout and a basket handle; while farther to the north, near the middle of the grave, but against its west side behind the body, lay two more vases: a small mug and an askos (Figs. 73 and 74). The necklace and the character of these small vases seem to indicate that the grave was that of a young girl.

GRAVE II. Lying *ca.* 0.35 m. north of Grave I, and partly alongside the above-mentioned wall after its turn eastward, was the second grave. It ran east and west, with a length of 0.90 m. and a width of 0.35 m. to 0.40 m. It was at the same level as Grave I and built in the same way, but the traces of the shaft were less clear. The bones were somewhat smaller and even more fragile than those of Grave I. The body lay extended on its back, with head to west and arms at sides. Just south of the head, and a little above it in level, were two small vases: a stemmed goblet with simple ornamentation and a plain unpainted jug (Fig. 79). Nothing else was found in the grave, save a flat white pebble with a rude cross scratched upon it (Fig. 130, No. 11).

GRAVE III. *Ca.* 2.00 m. to the southwest of Grave I, and approximately at the same level, a third grave was uncovered, lying beneath a poorly built wall of the Third Late Helladic Period. The construction of the grave was similar to that of the two preceding. Oriented from south-east to northwest, it had a length of 0.50 m. and a width of 0.35 m. The body lay on its right side in a contracted position, with head to the southeast. The bones were in an extreme state of dissolution, but it was possible to measure the skull, which had a length from front to back of 0.15 m., and a thigh-bone, which was 0.215 m. long. The arms were evidently laid over the breast, for the finger-bones were found close to the chin. No objects were discovered in this grave.

It is clear that all three graves described above were those of children, and their position almost in the centre of the settlement, with houses on all sides, shows that we have here in the Late Helladic Period, just as we have seen in the Middle Helladic Period, instances of the intramural

burial of children. The tombs of adults, on the other hand, are undoubtedly to be sought outside the limits of the settlement.

It is interesting to note that in these graves of the Second Late Helladic Period at Korakou there is apparently no canonical position for the body. One lay on its left side, one on its right, and one on its back. Again, two were interred in a contracted attitude, and one stretched out at full length. In one case the head is turned toward the north; in another toward the west; and in the third toward the southeast. The fact that the graves were all so close together suggests that all three children belonged to the same family; and as a further conjecture it might be suggested that the family was that which occupied the palace mentioned above (p. 97). The graves would then lie in the eastern part of the court before the megaron.

## CHAPTER V

### MISCELLANEOUS FINDS

#### FIRST STRATUM—EARLY HELLADIC PERIOD

MISCELLANEOUS finds from the first stratum were not very numerous. They include the following small objects:

TERRACOTTA.—*Fragment of a figurine (?)*.—A small fragment of peculiar shape, painted in the patterned style (cf. above p. 8), which does not form a recognizable part of a vase. Though it is almost equally difficult to fit it into a figurine, it may belong to a steatopygous type of the latter.

*Spindle whorls*.—Squat shape with flat bottom and rounded sides, 4 (Fig. 129, Nos. 1 and 2); pear-shaped, 1 (Fig. 129, No. 3); flat, made from a potsherd, 1.

*Flat disk*.

CLAY.—Fragments of four peculiar cylinders of unbaked clay. They are 0.09 m. high and 0.045 m. in diameter, and are pierced longitudinally with two small holes 0.004 m. in diameter,



FIGURE 129. MISCELLANEOUS OBJECTS, EARLY HELLADIC PERIOD.

and 0.01 m. apart. These holes are evidently intended for strings, and the cylinders may be loom-weights (Fig. 129, Nos. 4 and 5).

BONE.—Fragments of two bone pins, one highly polished.

BRONZE.—Fragment of a small pin. One shapeless fragment.

MARBLE.—A small pestle, 0.043 m. long and 0.024 m. in diameter. The ends are rounded and the sides slightly concave.

STONE.—One pounder of hard stone, oval in shape, 0.065 m. long.

OBSIDIAN.—A large number of flakes and a few fragments of knife-blades.

## SECOND STRATUM—MIDDLE HELLADIC PERIOD

The second stratum was even more barren of miscellaneous finds than the first and yielded only the following objects:

TERRACOTTA.—*Spindle whorls*.—Fairly large: conoid, 2; flat conoid, 1.

BONE.—A small pin, 0.053 m. long, with enlarged head (Fig. 130, No. 2). Head of a small pin, 0.035 m. long (Fig. 130, No. 1). Pin without head, 0.088 m. long (Fig. 130, No. 3). An implement made of a piece of sharpened bone, 0.081 m. long (Fig. 130, No. 6).

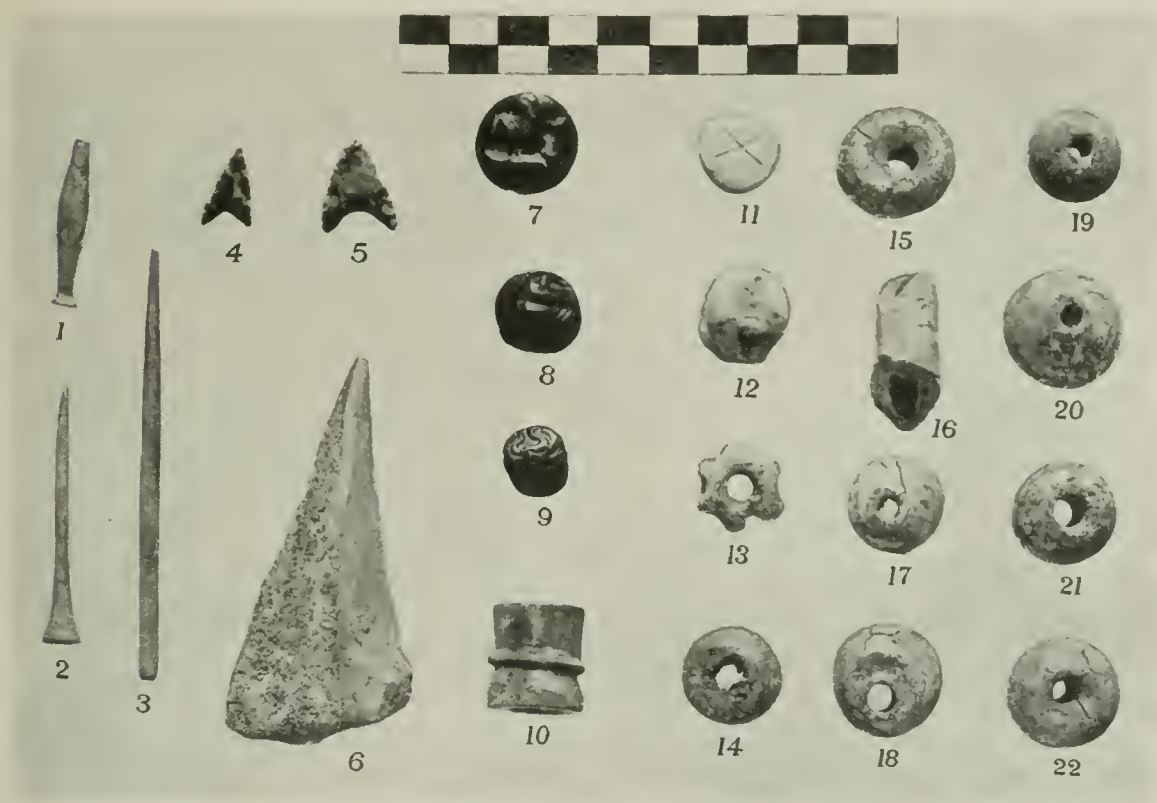


FIGURE 130. MISCELLANEOUS FINDS, MIDDLE AND LATE HELLADIC PERIODS.

STONE.—One pounder, roughly oval, of hard stone, 0.061 m. long.

OBSIDIAN.—Two small arrow heads of the barbed type (Fig. 130, Nos. 4 and 5), and a large number of flakes.

## THIRD STRATUM—LATE HELLADIC PERIOD

## LATE HELLADIC 1

BONE.—A small spool, or spool-shaped bead, 0.021 m. long and 0.018 m. to 0.02 m. in diameter. The hole is very large, measuring 0.011 m. in diameter. A slightly raised ridge runs round the middle of the spool (Fig. 130, No. 10).

No other miscellaneous objects came to light from the lower part of the third stratum.



## LATE HELLADIC II

GLASS PASTE.—A necklace consisting of approximately 120 beads of green, blue, and white and black glass paste. As stated above (p. 102) only 61 of these were recovered whole. The various shapes of these beads are illustrated in Figure 130, Nos. 12 to 22.

STONE.—A small flat pebble (Fig. 130, No. 11) on which is scratched a cross (cf. above p. 102).

STEATITE.—A small flat gem, very badly worn, which has cut in it a representation of a bull with long curved horns, charging spiritedly to the right. Above his back is something difficult to make out, which may be meant for foliage beyond him, or perhaps an acrobat vaulting over him

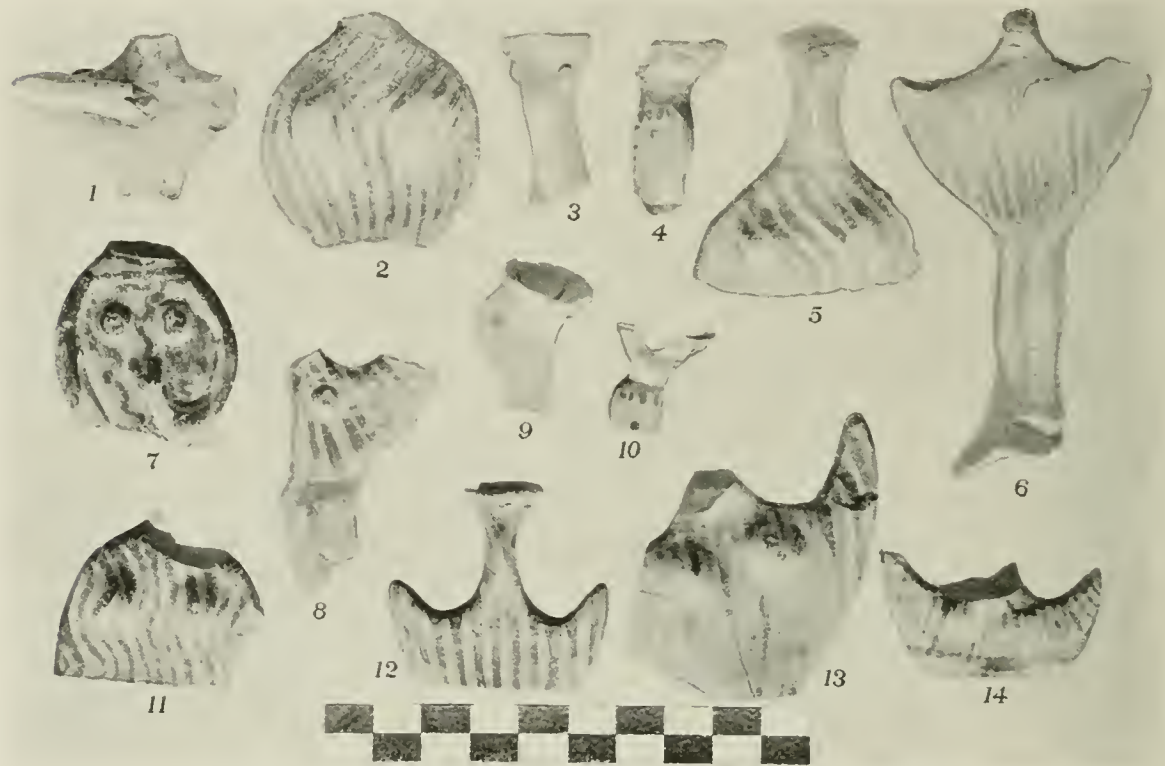


FIGURE 131. TERRACOTTA FIGURINES, THIRD LATE HELLADIC PERIOD.

(Fig. 130, No. 7). This gem has evidently been much worn as an amulet or bead; the string hole has broken through on the reverse side for most of its extent.

In connection with the above may be mentioned two other similar gems which could not be dated from their place of finding. Their character seems, however, to attribute them rather to Late Helladic III than to Late Helladic II. The better of these (Fig. 130, No. 8), though well preserved, is of much inferior workmanship to the foregoing. It shows a stag to left, with head turned back over his shoulder. The stag is rather carelessly cut in a strained attitude, leaning backward, and with thick elongated legs. Before, above, and below him are what appear to be fronds of palm trees. The other gem (Fig. 130, No. 9) is not very well preserved, nor is its workmanship of much merit. A conventionalized cuttle-fish is represented.

## LATE HELLADIC III

TERRACOTTA.—*Figurines*.—Fragments of twenty-two figurines were brought to light. Five of these are merely bases, and five are heads. The others represent the following types:

(1) Flat, with wing-like projections from the shoulders.

(a) (Fig. 131, Nos. 6, 8, 13, 14). The head is thin and rather shapeless, with a large projecting ridge for the nose, on each side of which is painted a round dot representing the eye. The head is either bare (Fig. 131, No. 5) or wears a high bonnet with flat (Fig. 131, Nos. 3, 9) or concave (Fig. 131, No. 4) top. In the first case the hair appears in one central braid in relief



FIGURE 132. TERRACOTTA FIGURES OF ANIMALS, THIRD LATE HELLADIC PERIOD.

running down the middle of the back. In the second case there is no braid, but a number of painted locks. The sex of the figurine is indicated by conspicuous breasts. The lower part of the figure, below the waist, has merely the form of an elevated round base with flat hollow bottom. Six examples belong to this type, which is the most common at Korakou, and is familiar from almost all Mycenaean sites.

(b) (Fig. 131, No. 12). Flat figurines like the above, but with no breasts indicated. Only one specimen.

Among the five heads mentioned above there is one (Fig. 131, No. 3) on which the eyes are rendered plastically by two small lumps of clay, instead of by painted dots. Another (Fig. 131,

No. 10) wears a bonnet with concave top, the sides of which are done in open work, instead of the more usual closed variety. A row of dots round the throat probably represents a necklace.

(2) Flat figurines without wing-like projections from shoulders.

(a) The shoulders are merely rounded, and no arms are indicated. Breasts are prominent. Three examples were found (Fig. 131, Nos. 2, 5, 11).

(b) Like the foregoing, flat with rounded shoulders, but arms are clearly modelled; the left down the side and then bent up toward the breast, the right extended down over the abdomen. One specimen (Fig. 131, No. 7).



FIGURE 133. MISCELLANEOUS OBJECTS OF BRONZE AND STONE, THIRD LATE HELLADIC PERIOD.

(3) Modelled in the round. Part of one figurine was found, head and lower part of body, from waist down, missing. The arms are stretched out to the sides horizontally, but bend back sharply at the elbow, so that the hands return and cover the breasts. The narrow waist is encircled by a "girdle" of paint, from which on each side rises a narrow band up to the armpit. The bust is decorated with vertical wavy lines; on the back is a hatched triangle, its base running from shoulder to shoulder and its apex reaching the girdle about the waist (Fig. 131, No. 1).

*Animal Figures.*—Fragments of nineteen animals were found, and also three horns. The casual character of the modelling and the fragmentary state of the material make it almost impossible to recognize what animals were represented. The majority are, however, provided with horns and are probably to be identified as rams and bulls (Fig. 132, Nos. 4, 5, 6, 7, 9, and 10). One



horn certainly belonged to a bovine animal (Fig. 132, No. 3). A few other examples without horns may perhaps represent horses, and one of these, unfortunately broken at the critical point, apparently carried a figure on its back.

*Fish*.—Two small fragments seem to be from the tails of fishes (Fig. 132, Nos. 1 and 2).

*Spindle whorls*.—Eighteen spindle whorls were found, including eight conoid, three double conoid, two pear-shaped, four half-spool-shaped, and one flat.

*Miscellaneous*.—A small flat crescent with an incised line down the middle on each side.

**BRONZE**.—*Knife*.—In the raised platform paved with pebbles, just north of the "baetylie" pillar-base of House P, was found a small bronze knife of the ordinary Mycenaean type. It is 0.1475 m. long, the blade measuring 0.0945 m. and the tang 0.053 m. The blade is 0.0175 m. wide at its widest and tapers to a point. It is still rather sharp. The handle was probably of wood and was fastened by three rivets which are still in place in the bronze tang (Fig. 133, No. 1).

*Pins*.—From House P came a round pin (Fig. 133, No. 4). It is 0.14 m. long, but the point is missing. It has an enlarged head decorated with a herring-bone pattern done in fine lines. A small fibula of twisted wire was found in the rear chamber of House M (Fig. 133, No. 6).

*Chisels*.—Here belong four small implements (two complete, 0.11 m. and 0.105 m. long respectively, Fig. 133, Nos. 2 and 3; and two fragmentary) rectangular in cross-section, with a sharpened edge at each end.

*Tip of a sword*.—A small fragment with rounded end, which had been bent (Fig. 133, No. 5).

*Spear socket* (from House O).—A fragment 0.09 m. long and 0.022 m. in diameter, forming a socket in which a wooden shaft was probably fixed. Two small holes opposite each other in the socket provide for a single nail or rivet for fastening the shaft.

*Fragments of bronze*.—Six strips of various sizes, and three lumps, unworked.

**LEAD**.—One flat shapeless piece.

**STEATITE** (or stone resembling it).—*The two Gems* mentioned above (p. 106) probably belong here.

*Spindle whorls* of different small sizes, usually well made. Conoid, 18; double conoid, 3; button-shaped, 2; Flat round, 1.

*One polished flat Celt*, triangular in shape, with blunt butt. A small shallow hole is bored into the butt on either side perpendicular to the blade, but does not go through. The celt is very small (Fig. 133, No. 7).

**OTHER KINDS OF STONE**.—*Fragment of a large polished Celt* with blunt butt. The butt is bored parallel to the blade (Fig. 133, No. 9).

One small whetstone (Fig. 133, No. 8).

*Pounders and grinders*.—Six of hard stone, generally with at least one flat side somewhat worn. One of these grinders is of the volcanic stone of which the ordinary saddle-querns are made.

*Mill-stones*.—More than a dozen were found, of which the great majority are the familiar saddle-querns. Two or three have a flat surface instead of a concave one.

*Flint*.—A number of small fragments, some with a tooth edge (Fig. 133, Nos. 10 and 11).

*Obsidian*.—A great many chips and flakes, and some fragments of knife-blades.



## CHAPTER VI

### CONCLUSION

#### CONNECTIONS WITH OTHER SITES

HAVING examined in some detail the results of the excavations at Korakou, we must next consider this material more generally in the light of its relation to the discoveries made at other prehistoric sites in the Aegean area. In this connection pottery naturally forms our chief standard of comparison. Architecture, tombs, and miscellaneous objects, though equally important, are, unfortunately, up to the present time too scantily represented, either at Korakou or at other prehistoric sites, as the case may be, to cast their share of light on the problem. We begin with the Early Helladic Period.

#### EARLY HELLADIC PERIOD

Potsherds representing all the classes of Early Helladic ware described above have been picked up in quantities at ten other sites lying in the immediate neighborhood, between the Isthmus and a line about two miles west of Old Corinth.<sup>1</sup> Only three of these sites have yet been tested by digging. In the main excavations of the American School at Old Corinth a considerable amount of polished ware (cf. Class A, p. 4) and glazed ware (cf. Class B, p. 6) has been obtained;<sup>2</sup> and at Gonia and Yiriza, two points just north of the modern village of Examilia, trial pits opened in 1916, besides uncovering walls of the period in question, produced a mass of sherds corresponding fully with the results gained at Korakou, and furnishing several new shapes. The great abundance of this pottery in the Corinthia and the variety of shapes, including many vessels of very large size, point to local manufacture. The clay, furthermore, is for the most part of the well known typical yellow-green Corinthian variety. Accordingly there seems no reason to doubt that the bulk of this ware is a native Corinthian product, which, however, forms part of a larger group that has a wide-spread distribution.<sup>3</sup> For pottery of the same type, but generally of local clay and with local peculiarities, has been found at the following places: Tiryns, as well as other sites in the Argolid,<sup>4</sup> the Acropolis at Athens,<sup>5</sup> Phylakopi,<sup>6</sup> Naxos,<sup>7</sup> Syra,<sup>8</sup> and other islands of the

<sup>1</sup> See *A. J. A.*, XXIV, 1920, pp. 1 ff. and p. 274 for an account of these prehistoric sites.

<sup>2</sup> A full account of these wares is to be given by Dr. A. L. Walker in connection with her forthcoming publication of the pottery found at Old Corinth.

<sup>3</sup> Cf. Wace and Thompson, *Prehistoric Thessaly*, Chap. XII and elsewhere.

<sup>4</sup> Cf. *Ath. Mitt.*, XXXVIII, 1913, pp. 88 f.; p. 341. Karo, *Führer durch die Ruinen von Tiryns* (Athens, 1915), pp. 7 f. See also Schliemann, *Tiryns*, pp. 55 ff. For "urfirnis" at Myli, Lerna, and Asine, cf. *Prehistoric Thessaly*, p. 224.

<sup>5</sup> Cf. Graef, *Die antiken Vasen von der Akropolis zu Athen*, Nos. 1 to 4, Plate I, 2 to 4. A recent excavation of a very small area just to the west of the Erechtheum revealed three layers of undisturbed prehistoric stratification, including sherds of Early, Middle, and Late Helladic ware of the types described in this report.

<sup>6</sup> Cf. *Phylakopi*, §§ 2 to 4. Dawkins and Droop, *B. S. A.*, XVII, 1910-11, p. 16.

<sup>7</sup> Cf. *Πρακτικά*, 1903, pp. 55 f. (four sites); 1904, pp. 57 ff.; 1906, pp. 86 ff.; 1908, pp. 115 ff.; 1909, pp. 209 ff.; 1910, pp. 270 ff.; 1911, p. 357.

<sup>8</sup> Cf. Tsountas, *Ἐφ. Ἀρχ.*, 1899, pp. 17 ff.

Cyclades,<sup>1</sup> Aulis,<sup>2</sup> Orchomenos in Bocotia,<sup>3</sup> Drachmani,<sup>4</sup> Hagia Marina in Phocis,<sup>5</sup> Lianokladi in the Spercheus valley,<sup>6</sup> and Tsani in Thessaly.<sup>7</sup> In other words, it occupies a compact area including the whole of southeastern Greece,<sup>8</sup> and spreading out to the adjacent islands, with an off-shoot to the north into Thessaly as well. Corinth, lying near the centre of this region, might, from its advantageous geographical position, be expected to have served as an important meeting-point of communications and trade. The fact that at least eleven settlements flourished in the limited district adjoining the Isthmus lends strong support to this inference, which is, indeed, further confirmed by a closer examination of the finds at Korakou as compared with those from the other sites mentioned above.

The pottery of the lowest stratum at Tiryns, discovered in the more recent excavations, has not yet been published, but in the museum at Nauplia there are on exhibition examples of polished ware, both unslipped and slipped, as well as of the varnished, patterned, and unpainted fabrics classified above. These seem practically identical with the vases from Korakou, and the chief shapes represented are also the same, namely the shallow bowl or saucer, the sauce-boat, and the askos.<sup>9</sup> Thus in the earliest period at Tiryns we have apparently the same ceramic history that has revealed itself in the Early Helladic Period in the Corinthia. In view of this it can hardly be doubted that the connection between the Argolid and the region of the Isthmus was close throughout the Early Helladic Period.

No architectural remains have yet come to light at Korakou which can be compared with the monumental circular building recently discovered at Tiryns,<sup>10</sup> but when the architecture of the Early Helladic Period is more clearly revealed by further excavation we may confidently expect it to corroborate the evidence of the pottery.

Turning now to the east, we find that the characteristic pottery of the Cyclades in the Early Cycladic Period is a hand-made and polished ware which is frequently incised with geometrical patterns, chiefly parallel lines, hatched triangles, and spirals. This polished ware, though made of local clay (which in several of the islands contains a considerable amount of mica), clearly belongs to the same group with the polished ware at Korakou. At Korakou, furthermore, we have seen (p. 4) that there were found a few sherds with incised decoration in the Cycladic style. The Corinthian examples seem to be later than those from Pelos,<sup>11</sup> but considerably earlier than the incised ware of Syra. Curiously illustrative of this relation, though it may be due merely to

<sup>1</sup> Amorgos, Paros, Antiparos, and Despotiko, cf. Tsountas, 'Εφ. 'Αρχ., 1898, pp. 137 ff. Siphnos, cf. 'Εφ. 'Αρχ., 1899, pp. 73 ff.

<sup>2</sup> 'Αρχαιολογικὸν Δελτίον, I, 1915, Παράρτημα, p. 55.

<sup>3</sup> Bulle, *Orchomenos*, p. 17. See also Schliemann, *J. H. S.*, II, pp. 152 ff.

<sup>4</sup> Cf. Sotiriadis, *Ath. Mitt.*, XXXI, 1906, pp. 399 ff. (field of Dr. Chevas). In the museum at Chaeronea I noted sherds of "urfinis" along with Second Period Thessalian ware from this site. See also Πρακτικά, 1909, p. 127 (field of Messrs. Giannakopoulos and Piperis). For this latter site see also Πρακτικά, 1910, p. 161.

<sup>5</sup> Πρακτικά, 1910, pp. 163 ff. and especially *Rev. Ét. Gr.*, XXV, 1912, pp. 271 ff.

<sup>6</sup> Cf. *Prehistoric Thessaly*, pp. 177 ff. Also at Amuri, *op. cit.*, p. 11.

<sup>7</sup> *Prehistoric Thessaly*, p. 145.

<sup>8</sup> Early Helladic pottery has also been found at Eleusis, cf. 'Εφ. 'Αρχ., 1912, p. 15, Fig. 6, 1; p. 16, Fig. 8. Some of the pottery found at Megara also probably belongs to this group of Early Helladic wares; cf. *Ath. Mitt.*, XXIX, 1904, p. 95. Certain vases found by Papavasiliou in Euboea likewise belong here; cf. Παπαβασιλείου, *Περὶ τῶν ἐν Εὐβοίᾳ Ἀρχαίων Τάφων*, Athens, 1910, pp. 1 ff.

<sup>9</sup> Cf. Karo, *Führer durch die Ruinen von Tiryns*, p. 10, Fig. 3.

<sup>10</sup> Cf. *Ath. Mitt.*, XXXVIII, 1913, pp. 86 ff., 334 ff.

<sup>11</sup> Cf. *B. S. A.*, III, pp. 35 ff.

chance, is the fact that, whereas rectilinear patterns—herring-bone, hatched triangles, etc.—predominate in the early ware of Melos, and curvilinear designs—spirals, etc.—in the later ware of Syra, the Corinthian sherds show both hatched triangles and spirals. In addition to the polished ware, glazed and patterned fabrics, parallel to those at Korakou, also occur in the Cyclades. Among the shapes the typical saucers and sauce-boats are well represented.<sup>1</sup> So far as the pottery goes, therefore, it appears that the culture of the islands in the Early Cycladic Period corresponds fairly closely with that of the Corinthia in the Early Helladic Period. Certain differences are, however, deserving of notice. Incised ware, which is very common in the islands, is rare at Korakou and, so far as I know, has been found at no other site on the mainland. Again, none of the fiddle-shaped marble figurines so characteristic of Cycladic culture have yet been brought to light at Korakou, or indeed at other excavations on the mainland.<sup>2</sup> This latter may be partly due to the fact that up to the present time practically no graves of the Early Helladic Period have been discovered. But it seems equally likely that Cycladic civilization, developing perhaps from the same origin as its mainland counterpart, for some reason—no doubt its contact with Crete and the East—advanced more rapidly than the latter and eventually, undisturbed by pressure from the outside, reached a higher and differentiated stage. The settlements on the mainland, on the other hand, perhaps of later growth and progressing more slowly, came to an abrupt end through the intervention of an external factor before attaining their highest development. At any rate, while there evidently was a general connection between the Cyclades and the settlements on the mainland throughout the Early Helladic Period, the polished and incised wares seem to show a more special bond between those islands and the Corinthia.

The quantity of Early Helladic ware found on the Acropolis at Athens is very small and need not detain us long here. It may suffice to state that it includes sherds of polished and glazed fabrics in all respects similar to those at Korakou, and that among the shapes the sauce-boat occurs. We may proceed, then, directly to the finds in Bocotia and Phocis.

The pottery from Orchomenos has unfortunately not yet been published, but an excellent summary of the results is given by Wace and Thompson;<sup>3</sup> and a full account of the discoveries at Hagia Marina has been presented by Professor Sotiriadis.<sup>4</sup> We see, then, that a considerable amount of "urfirnis" has been brought to light, and along with it a smaller quantity of sherds bearing a simple linear decoration in thin white on a semi-lustrous gray-black ground. This "urfirnis" is essentially the same as the glazed ware of Korakou, though apparently somewhat more limited in color than the latter, and among the shapes the characteristic small saucer or shallow bowl and the askos occur. The decorated (so-called Kamares) ware is practically identical with class C II of the patterned ware at Korakou, and a large tankard similar to that from Gonia shown in Figure 11 is a common shape. It is this group that is significant of special connections between Phocis and the Isthmus. For light-on-dark ware of this type, though fairly common in Phocis, has, up to the present time, been found at no southern sites save those of the Corinthia. In the museum at Chaeronea I have also noted examples from Hagia Marina of the other type of patterned ware, with decoration in dark paint on a light ground, which are altogether similar to those of class C I

<sup>1</sup> Cf. *B. S. A.*, XXII, Pl. VII, 2. See also 'Εφ. 'Αρχ., 1898, Pl. IX; 1899, Pl. VIII.

<sup>2</sup> Cf. *Prehistoric Thessaly*, p. 225. [Since the above was written, a marble figurine of the Cycladic type has been found at Zygouries, a prehistoric site near Hagios Vasilios, excavated by the American School.]

<sup>3</sup> *Prehistoric Thessaly*, pp. 194 ff.

<sup>4</sup> *Rev. Ét. Gr.*, XXV, 1912, pp. 253 ff.



at Korakou. Here too, however, there are differences to be observed: in particular, the non-occurrence in Phocis of the highly polished ware which at Corinth and in the Cyclades forms the earliest group. This fact might possibly indicate that the "urfirmis" settlements at Orchomenos and Hagia Marina are later establishments than those in the south, and begin approximately in Early Helladic II as represented at Korakou. Likewise it is remarkable that no example of the sauce-boat, so characteristic in the south, has yet been obtained from the Phocian sites.

In spite of these differences the general connection with the southern sites is, nevertheless, evident, and in the light-on-dark patterned ware we see a special link between Phocis and the Corinthia. The "*bothros*" at Korakou also deserves mention here, since it is obviously the same kind of construction as those at Orchomenos. The parallel is not limited to the one example at Korakou, for at least three others were discovered at the neighboring site of Gonia. As at Orchomenos, they were found filled with carbonized matter, bones, and potsherds, but traces of burning were not visible.

The "urfirmis" of Lianokladi corresponds closely with that of the two Phocian sites and requires no further discussion here.<sup>1</sup> Curiously, no light-on-dark patterned ware was turned up at Lianokladi, though this site is not far from Hagia Marina.

The "urfirmis" at Tsani in Thessaly<sup>2</sup> does not differ materially from the corresponding ware at Lianokladi. The shallow bowl and the askos are typical shapes. It is interesting to note that in the rugose dishes at Tsani we apparently have vessels closely resembling the baking-pans of Korakou and Gonia (cf. above p. 13).

No direct connection with Crete has yet appeared for this early period at Korakou. The possibility of indirect Cretan influence in the light-on-dark patterned ware, though by no means a certainty, must, however, be recognized.<sup>3</sup>

Having thus completed our brief survey of the sites at which Early Helladic pottery has been discovered, we may conclude that Corinth shows complete similarity with the south (Tiryns), close relations with the east (Cyclades), and special connections with the north (Phocis). It is tempting at this point to box the compass by continuing around to the west, but until further evidence is available it seems wiser to refrain from emphasizing the importance of the single vase which, it was suggested above (p. 14), might be an importation from Olympia.

To judge from the pottery, Early Helladic civilization began in the south,<sup>4</sup> apparently in the Cyclades, though it very soon embraced the adjacent shore of the mainland. Thence it gradually spread inland and northward until, in the latter part of the period—that is, Early Helladic II and III—it reached its widest diffusion.

#### MIDDLE HELLADIC PERIOD

The distribution of Minyan ware is too well known to require restatement here.<sup>5</sup> Apart from Korakou, however, six other sites in the Corinthia at which this ware occurs have recently become

<sup>1</sup> *Prehistoric Thessaly*, pp. 177 ff.

<sup>2</sup> *Prehistoric Thessaly*, p. 145.

<sup>3</sup> *Rev. Ét. Gr.*, XXV, 1912, pp. 282 ff.

<sup>4</sup> Cf. *Prehistoric Thessaly*, p. 245.

<sup>5</sup> Cf. *Prehistoric Thessaly*, p. 269; Forsdyke, *J. H. S.*, XXXIV, 1914, pp. 126 ff.; Childe, *J. H. S.*, XXXV, 1915, pp. 196 ff.



known.<sup>1</sup> It thus appears that the Isthmian region is a very important one in the sphere of Minyan ware, and the material from these seven sites may not be overlooked in any future study of Minyan pottery.

Of the two varieties which have been previously distinguished, namely Gray, or northern Minyan, and Argive, or southern Minyan, both occur freely at Korakou and at Gonia. Gray Minyan is, however, far more abundant than Argive, which is, in fact, a local (Peloponnesian?) imitation. Argive Minyan is almost always decorated with simple curvilinear patterns in incised lines, and at Korakou we find that this system of ornamentation is occasionally applied also to Gray Minyan—a development perhaps due to southern influence. In the case of the typical goblets on a high ringed stem, furthermore, we have seen that Korakou furnishes a variety of examples, in which the number of raised rings varies from one to eight, representing, therefore, both the southern and the northern types.

In addition to the two classes mentioned above, the excavations at Korakou produced also a great mass of Yellow Minyan, another and more successful offshoot of Gray Minyan,<sup>2</sup> which is exceedingly important as forming the first step in the development of Mycenaean ware. Yellow Minyan has been found in some quantity also at Orchomenos and in the Argolid. As regards the world of Minyan ware, therefore, Corinth takes a cosmopolitan position.

The Matt-painted fabrics found along with Minyan ware at Korakou occur likewise in identical style in the Argolid, apparently at all the prehistoric sites that have been excavated. Group I, the coarse ware, is chiefly represented, and pottery of this class has been found also at Aegina. The Matt-painted vases discovered at Aphidna in Attica<sup>3</sup> are probably likewise closely related to this group, and similar ware has been found at Orchomenos. Group II, the finer style, is not yet so well represented from other sites, but there are a number of good specimens from the shaft graves at Mycenae and several from Tiryns; and others have recently come to light at Eleusis.<sup>4</sup> Two vases from Geraki in Laconia should also be mentioned here.<sup>5</sup> In some of this fine Matt-painted ware Cretan influence seems unmistakable. Matt-painted ware of group III, with decoration in two colors, red and black, has, so far as present knowledge goes, approximately the same distribution. The familiar examples are, of course, those from the sixth shaft grave at Mycenae,<sup>6</sup> but there is a good deal of similar ware from Orchomenos and other sites in the north. Phylakopi has likewise furnished a fine beaked jug in this style,<sup>7</sup> though the usual Cycladic parallel is the black and red ware of Melos, of which a good example was also found in the Temple Repositories at Knossos in Crete.<sup>8</sup>

We come now to the Mycenaean or mainland fabrics corresponding to Middle Minoan III wares. Here the material from other sites is still extremely scanty, and not much can be said until further discoveries are made. Professor Karo has, however, shown me a number of similar sherds from Tiryns, and it is evident that the state of affairs in the Argolid corresponds exactly with that at

<sup>1</sup> Cf. *A. J. A.*, XXIV, 1920, pp. 1 ff.

<sup>2</sup> Cf. *B. S. A.*, XXII, p. 181.

<sup>3</sup> Cf. *Ath. Mitt.*, XXI, 1896, Pl. XV, 4-6.

<sup>4</sup> *Εφ. Ἀρχ.*, 1912, p. 3, Fig. 1, Nos. 4, 6. Cf. also 1898, p. 70, Fig. 9.

<sup>5</sup> Cf. *B. S. A.*, XVI, pp. 73 ff., Figs. 3 and 4.

<sup>6</sup> Cf. Furtwängler and Loeschke, *Myk. Thongefässe*, Pls. VIII, 43, and IX, 44.

<sup>7</sup> *Phylakopi*, p. 159.

<sup>8</sup> Cf. *B. S. A.*, IX, p. 50, Fig. 26 g.

Corinth. Save, possibly, for one or two sherds from Tiryns,<sup>1</sup> none of this ware can be claimed as genuine Cretan, but the ultimate Minoan source of the patterns on many of these vases cannot be questioned. Since it seems equally free from doubt that most of this ware was fabricated on the mainland, Minoan originals must have been imported for use by the mainland potters. Whether any of these actual originals, which were obviously not numerous, is ever brought to light by further excavation or not, the fact of connections with Crete is nevertheless established.

This somewhat cursory review of the distribution of the chief kinds of pottery characteristic of the second stratum at Korakou shows that in the Middle Helladic Period, as in the preceding age, Corinth continued to be the central point of a more or less homogeneous ceramic area. Again we have found substantial identity with the south (Argolid), close connections with the east (Cyclades), and complete general agreement with the north. Furthermore, we have seen definite points of contact with Crete. Again the evidence from the west is too slight to throw sufficient light on the question of relations in this direction, and we must await the results of new excavations in the western part of Greece. In the meantime it may, however, be pointed out that in his recent digging at Thermon<sup>2</sup> Romaios has discovered fabrics very similar to our Gray and Yellow Minyan, as well as to our Matt-painted wares.

Turning now to architecture, we find at the last named site, Thermon, a house practically identical in plan and construction with our House F at Korakou.<sup>3</sup> It is, indeed, longer in proportion to its width than House F and considerably larger, but the same principle of division into rooms is observed, including a vestibule, a large megaron, and an enclosed apse at the northern end. A glance at the plan will show that House A at Thermon gives the same impression of care and precision in construction that we have noted above in the Middle Helladic Period at Korakou. Apsidal buildings are by no means confined to the two sites mentioned above, nor are they particularly rare in the prehistoric area under consideration (cf. Olympia, etc.), but the remarkably close similarity between the houses at Thermon and Corinth seems more than fortuitous.

The house discovered in the upper stratum at Lianokladi<sup>4</sup> is also, to judge by the pottery found in that stratum (Minyan ware), approximately contemporary with House F at Korakou. It seems, however, far more carelessly built than House F, and has a peculiar plan which may perhaps be the result of a reconstruction. In its earlier form it apparently consisted of a large megaron with a store-room adjoining it, and the entrance may have been on the long south side of the megaron. This house appears to have little in common with House F at Korakou.

Reference may also be made here to the house uncovered by Kourouniotis in the uppermost stratum at Rini in Thessaly.<sup>5</sup> This is irregularly oval in plan, having a walled-off apse at each end with a large central room between. The door may have been in the east side of the large room. A house of the same period, but with an apse at one end only, was found at Raehmani.<sup>6</sup> It consists of one large chamber including the apse to the south, and a smaller room to the north containing the hearth. The entrance was probably in the straight end, opening to the northeast.

<sup>1</sup> Cf. Schliemann, *Tiryns*, Pls. XXVI d, XXVII d.

<sup>2</sup> Cf. *Ἀρχαιολογικὸν Δελτίον*, I, 1915, pp. 225 ff.

<sup>3</sup> Cf. *Ἀρχ. Δελτ.*, I, 1915, p. 231, Fig. 2.

<sup>4</sup> Cf. *Prehistoric Thessaly*, p. 189, Fig. 137.

<sup>5</sup> Cf. *Prehistoric Thessaly*, pp. 132 f., and Figs. 80 and 81.

<sup>6</sup> House P; cf. *Prehistoric Thessaly*, p. 38, Fig. 17.

At Orchomenos, where Minyan pottery was abundant, we should expect to find sufficient architectural material for comparison, but, unfortunately, at this important site no complete house-plans were recovered. In methods of construction, however, there seems to be essential agreement with what has been discovered at Korakou.

No further material for comparison is yet available from the mainland. In the Cyclades, as, for example, at Phylakopi,<sup>1</sup> and in Crete, contemporary houses fit into a much more closely organized urban system and apparently have not much in common with the more rustic establishments we have seen in south central Greece. We may conclude, then, that in the Middle Helladic Period no one uniform house-plan was followed in the Helladic area, nor, indeed, even at any one site. On the contrary, we find wide diversity in shape and orientation of houses, as well as in arrangement of the interior, showing that each builder felt free to build according to his own convenience.

It remains to refer briefly to burial customs. We have seen above (p. 101) that the graves of the Middle Helladic Period at Korakou find a close parallel in the intramural burials at Phylakopi; and similar interments are not uncommon at Orchomenos. Cist graves of the typical Orchomenian kind, which are not rare in the whole north Helladic area and occur in the Cyclades as well, have not yet been discovered at Korakou, but at Gonia, only two miles away, five were unearthed which correspond in every way with those at Orchomenos. These Middle Helladic graves are very simple and usually contain nothing but the skeleton. In one case at Gonia three bone hair-pins came to light, and pottery was exceedingly rare, being limited to a solitary nondescript vase. This simplicity of interment is characteristic at other sites as well.

#### LATE HELLADIC PERIOD

That the Corinthia was an important centre for the development of Late Helladic or Mycenaean pottery is amply demonstrated by the fact that at least five other sites at which these wares appear to occur in considerable quantities exist within a radius of five miles of Korakou. Only one of these sites has yet been excavated; but, though the trial pits at Gonia did not yield such abundant material for the Late Helladic Period as was obtained at Korakou, the results nevertheless fully confirm the conclusions which have been drawn from the stratified deposit at the latter site. The other four sites still await investigation, but it may be noted that at one of these—Cheliotomylos, hardly more than half a mile to the northwest of Old Corinth—sherds corresponding to the First, Second, and Third Late Helladic styles have been collected. At the remaining three sites Mycenaean sherds visible on the surface of the ground are limited to the Third Late Helladic style, as was the case also at Korakou before excavations were undertaken.

It has already been stated that the great bulk of Late Helladic or "Mycenaean" pottery found at Corinth is almost certainly of local manufacture, evolved through a gradual and regular development of Yellow Minyan ware under constantly growing Minoan influence. The early shapes are thus for the most part those taken over from the Minyan stock, chiefly the goblet on a stem, and a deep bowl with high, splaying rim; but, once the new technique has passed the experimental stage and established itself, it rapidly prevails over the older methods and, as it progresses, it undoubtedly imports from abroad along with its designs many new shapes as well.

The source of these importations is of course Crete; but although the evidence of such trade

<sup>1</sup> Cf. *Phylakopi*, plan, Pls. I. and II.



relations becomes exceedingly strong in the First Late Helladic Period, it is not until the Second Late Helladic Period that the height of Cretan influence seems to be reached at Korakou. It is to this stage that we must assign the fine squat bowls with carefully painted marine designs, the well made cups of thin fabric with a pattern suggesting tortoise shell or grained wood (the so-called ripple motive), and a number of vases of other shapes, on which a realistic octopus plays a prominent rôle in the decoration. At the same time we find that vases of unmistakably local manufacture are ornamented with imitations of the same designs, while local adaptations of characteristic Minoan floral motives are much favored. In fact, in the Second Late Helladic Period the ceramic artists of Korakou apparently strive to attain as nearly as possible the standards set by their Minoan colleagues in Crete. And, finally, in the Third Late Helladic Period, when Mycenaean pottery reaches its widest distribution, the fusion of mainland and Minoan art is complete; but a return swing of the pendulum has intervened, and it is now the mainland element which is seen to be dominant over the Minoan.

Turning now to a consideration of the material from other sites, we find that Mycenaean pottery of the First and Second Late Helladic types has not yet come to light in great quantities on the mainland. The Argolid, however, again shows complete agreement with Corinth. Thus at Tiryns and at Mycenae numerous vases and sherds have been found, representing both the spirali-form style of decoration characteristic of Late Helladic I and the naturalistic style belonging to Late Helladic II.<sup>1</sup> The shapes of these vases, furthermore, tell the same story that has been revealed in the Corinthia. It may be noted that Ephyræan ware occurs not only at Tiryns and Mycenae but at the Argive Heraeum as well.<sup>2</sup>

The excavations at Eleusis<sup>3</sup> have likewise produced characteristic vases of the First and Second Late Helladic Periods, agreeing fully with the finds from Corinth. Here too stemmed goblets and deep bowls with wide, splaying rim give clear testimony of their Minyan ancestry, while straight-sided cups, beaked jugs, and squat bowls speak with equal clearness of Minoan influence. Again, the spirali-form and the naturalistic styles of decoration are well exemplified. Ephyræan ware alone is lacking to make the correspondence with Corinth absolutely complete, but there is good reason to believe that Ephyræan ware also may still be found when further digging is carried out with careful examination of the stratified deposit of this prehistoric settlement.

A number of Mycenaean sites and numerous tombs have been found in Attica, but these are practically all of the Third Late Helladic Period. During recent excavations on the Acropolis (1918) to the west of the Erechtheum, however, a few sherds of Late Helladic I and Late Helladic II styles came to light, and others are known from earlier digging.<sup>4</sup> In shapes and decoration these vases agree closely with the finds at Corinth. Again, stemmed goblets and deep bowls, chiefly with spirali-form ornament, represent the First Late Helladic Period, while squat bowls with marine designs and straight-sided cups reflect the more dominant Minoan standards of the Second Late Helladic Period. Sporadic finds of pottery at other places near Athens—such as the fine hole-mouthed jar numbered 986 in the National Museum<sup>5</sup>—justify us in believing that future

<sup>1</sup> The pottery from the recent German excavations at Tiryns (1916) has not yet been published, but was shown to me by Professor Karo.

<sup>2</sup> Cf. *B. S. A.*, XXII, p. 182.

<sup>3</sup> Cf. 'Εφ. 'Αρχ., 1898, pp. 29 ff; 1912, pp. 1 ff.

<sup>4</sup> Cf. Graef, *Die antiken Vasen von der Akropolis zu Athen*, Pls. 2 and 3; text, pp. 4 ff.

<sup>5</sup> This vase, acquired from a collection, may, perhaps, have been found outside Attica.



excavations will reveal at various points in Attica flourishing settlements belonging to the finest period of Mycenaean art.

In the Cyclades we find that close association with Crete makes itself forcibly felt in the field of ceramics considerably sooner than on the mainland. Minoan vases are imported at an earlier date and in much larger quantities. Thus, responding no doubt to popular demand, the potters of Melos early develop a school of their own for the production of vases in the Minoan style, and northern influence is far less vigorous than we have seen it in the Corinthia. While the development of pottery accordingly proceeds along somewhat different lines, and we meet with no exact correspondence to the spiraliform and naturalistic stages which are so clearly marked on the mainland, the same general process certainly worked itself out at Melos also, though to be sure at an earlier date. Characteristic of the difference in process, however, apart from that in chronology, is the fact that stemmed goblets and deep bowls with wide, splaying rim, which at Corinth so definitely reflect their Minyan origin, are very rare at Phylakopi, where the common shapes are apparently for the most part taken over from Crete. But by the end of the First Late Helladic Period or the beginning of Late Helladic II the pottery of Corinth is so thoroughly Minoanized that, save for differences due to local manufacture, it is essentially the same as that at Melos. That the relations between the Cyclades on the one hand and Corinth and the Argolid on the other were especially intimate in the Second Late Helladic Period may, furthermore, be inferred from the presence at Phylakopi of Ephyraean ware, which is almost certainly a mainland product.

In Boeotia almost no Mycenaean sherds of the First Late Helladic Period have yet been discovered. The excavations of Keramopoullos, however, have brought to light at Thebes tombs and the remains of a palace, which the evidence of the pottery assigns to the Second Late Helladic Period.<sup>1</sup> This pottery corresponds fully with that of the second Mycenaean stage (Late Helladic II) at Corinth and other mainland sites, conforming generally to the Minoan standard. At Thebes we might expect northern (*i.e.*, "Minyan") influence to be particularly strong, but this expectation must await confirmation from further discoveries, especially of material of the First Late Helladic Period. There seems every reason to believe that Thebes lay on an important trade route from the south, which passed from Corinth across the Corinthian Gulf to Thisbe and thence to the north. Search for a prehistoric settlement in the neighborhood of Thisbe should yield extremely valuable results.

In Euboea the investigations of the late G. Papavasiliou in the vicinity of Chalcis have during recent years brought to light a rapidly increasing amount of Mycenaean remains.<sup>2</sup> This material, which comes chiefly from tombs, is in large part still unpublished, but, though the bulk of it falls within the Third Late Helladic Period, it apparently also includes some vases in the familiar Second Late Helladic style.

Farther north, in Phocis, no pottery of the First or Second Late Helladic types has hitherto been found; and apart from two remarkable vases which may be Middle Minoan II importations from Crete,<sup>3</sup> no direct southern influence before the Third Late Helladic Period is yet predicable. But in Thessaly, which was much more accessible by sea, the Second Late Helladic style is repre-

<sup>1</sup> Cf. 'Εφ. 'Αρχ., 1909, pp. 55 ff.; Πρακτικά, 1910, pp. 152 ff. See also 'Αρχ. Δελτ., III, 1917, pp. 1 ff.

<sup>2</sup> Cf. Παπαβασιλείου, Περὶ τῶν ἐν Εὐβοίᾳ Ἀρχαίων Τάφων, Athens, 1910, pp. 21 ff. See also Πρακτικά, 1910, p. 266; 1911, pp. 237 f.

<sup>3</sup> Cf. 'Εφ. 'Αρχ., 1908, p. 87, Fig. 13, Pl. 5, 2.

sented by a number of vases from tombs at Pagasae,<sup>1</sup> and at Iolcos<sup>2</sup> on the littoral of the Pagasaean Gulf; while a few similar vases are recorded as having been found at Magula near Elassona.<sup>3</sup>

In Western Greece, despite the important researches of Dörpfeld, systematic exploration of prehistoric sites has lagged considerably behind that in Eastern Greece, and the material for comparison is still scanty, especially as regards the period anterior to Late Helladic III. It is, curiously, in the pottery of Thermon, a mountain fastness of Aetolia, that we seem to find the closest parallel to the First and Second Mycenaean stages of Corinth. Here Dr. Romaïos has discovered examples of goblets and deep bowls with spiraliform ornament, as well as straight-sided cups, jars, and a rhyton with a pattern of double axes, which show strong Minoan influence.<sup>4</sup>

Mycenaean remains discovered up to the present time in Aetarnania<sup>5</sup> seem to be limited entirely to the Third Late Helladic Period, as is also the case at the excavations of Dörpfeld in Leucas. Considerably more material has been unearthed in Cephalonia, where numerous Mycenaean tombs have been opened.<sup>6</sup> From the account of these excavations published by Kavvadias it does not appear that objects of First or Second Late Helladic date are included among the finds.

On the west coast of the Peloponnesus traces of Mycenaean civilization have been found at several points. At Olympia there is one lone Late Minoan III sherd.<sup>7</sup> At Kakovatos, however,—Triphylian Pylos—the Second Late Helladic Period and, probably, the end of the First, are well represented among the finds from the three royal tombs and from the adjacent prehistoric settlement.<sup>8</sup> In the important series of vases discovered here, Minoan ascendancy appears to be practically complete, and few, if any, of the northern elements so characteristic at Corinth can be distinguished. Farther south, near the Messenian Pylos, a bee-hive tomb, excavated in 1912 by Dr. Kourouniotis, yielded a number of vases of the "early palace style," including a large amphora with a design of ivy leaves remarkably similar to that on the well known beaked pitcher from the first shaft grave at Mycenae.<sup>9</sup> Here, as at Kakovatos, the vases are almost certainly of mainland manufacture, but again they show signs of powerful Minoan influence and little connection with the north. Both the Messenian and the Triphylian Pylos lie close to the sea, and it is hardly going beyond the evidence to infer that each was a port of call for the trading barks of Minoan navigators.

Pottery of the Second Late Helladic Period has also been found in Laconia, and it is important to note that from the bee-hive tomb at Vaphio come two stemmed goblets which clearly represent the mainland or northern tradition.<sup>10</sup>

This ends our brief general survey—which obviously does not pretend to be complete—of the pottery of the First and Second Late Helladic Periods discovered at other sites than Corinth on the Greek mainland. We may conclude that, true to her earlier tradition, Corinth continued to be an important centre from which can be traced lines of ceramic affinity radiating in all directions.

<sup>1</sup> Cf. *Ath. Mitt.*, XIV, 1889, pp. 262 ff., Pls. 9 and 10.

<sup>2</sup> Cf. 'Εφ. 'Αρχ., 1906, Pl. 12.

<sup>3</sup> Cf. *Prehistoric Thessaly*, p. 207.

<sup>4</sup> Cf. 'Αρχ. Δελτ., I, 1915, pp. 266 ff.; also II, 1916, pp. 181 f.

<sup>5</sup> Cf. *Πρακτικά*, 1908, p. 100.

<sup>6</sup> Cf. *Πρακτικά*, 1912, pp. 100 ff.; 247 ff.; also Kavvadias, *Προϊστορική 'Αρχαιολογία*, pp. 355 ff.

<sup>7</sup> Cf. *Ath. Mitt.*, XXXVI, 1911, p. 176, Fig. 20 a.

<sup>8</sup> Cf. *Ath. Mitt.*, XXXIV, 1909, pp. 302 ff., Pls. 16-24.

<sup>9</sup> Cf. 'Εφ. 'Αρχ., 1914, pp. 99 ff. and especially Pl. 2.

<sup>10</sup> Cf. 'Εφ. 'Αρχ., 1889, p. 154, Pl. 7, 19.

In the Third Late Helladic Period (Late Minoan III) Mycenaean pottery attains its widest diffusion. A complete list of the sites at which it occurs would be superfluous here; and it may suffice to say in general that vases and potsherds of this type and of essential uniformity have been found at numerous places throughout the Greek mainland, on the islands of the Aegean, at several points on the coast of Asia Minor, in Cyprus, Syria, and Egypt, in Southern Italy, Sicily, as well as Sardinia, and a related type, at least, appears in the extreme west, in Spain.<sup>1</sup> It thus appears that there existed at this period a wide-spread, active sea-borne traffic throughout the Mediterranean. There is every reason to believe that Corinth, with her extraordinarily favorable situation and her background of similar activity in preceding ages, took an active part in this extensive intercourse, and, as in earlier days, played an especially important rôle as an intermediate station in communications between the Aegean area and Northern Greece.

No reference has yet been made to the architectural evidence of the Late Helladic Period, and, in fact, but few remarks are needed. For at Korakou no remains of the First and Second Late Helladic stages have yet been found to afford comparison with the monumental palaces of other mainland and island sites; and, on the other hand, the humble dwellings of the Third Late Helladic Period at Korakou have, up to the present time, almost no counterpart elsewhere. The private houses excavated by Tsountas at Mycenae are, indeed, undoubtedly of the same general type, but they furnish no certainly complete plan. At Tiryns alone is there a complete and close parallel to House L at Korakou, but a discussion of this question involves a considerable amount of detail and is, therefore, relegated to an appendix (cf. Appendix IV, p. 130 below).

Until Mycenaean tombs are discovered at Corinth and miscellaneous finds come to light in greater abundance, there is no material available in these fields for comparison with other sites.

## CHRONOLOGY

We come now to the problem of dating the prehistoric settlement at Korakou. Relying chiefly on the ceramic affinities discussed in the preceding chapter, we have ventured to construct provisionally a table of relative chronology (p. 121). As a basis for the synchronisms here set out we naturally take the Minoan system established by Sir Arthur Evans, to which is joined the closely related Cycladic system as elaborated by the British excavators at Phylakopi.<sup>2</sup> It must be emphasized again that this table (which is essentially the same as that given in *B. S. A.*, XXII, pp. 186 f.) is a provisional one, and that future discoveries on the mainland may render some modifications necessary. To guard against misunderstandings it must also be pointed out that these synchronisms are not presumed to be absolutely exact, but only approximate, with allowance of a certain amount of leeway in both directions.

In discussing briefly the table here presented it may be well to begin at the bottom, that is, with the latest phases of the Prehistoric Age; for here at least we are not on doubtful ground. The three Late Helladic stages as exemplified at Korakou are obviously parallel to the three Late Minoan stages in Crete and the corresponding stages in Melos. Whereas, however, the Third Late phase is practically identical at all these sites, and can be approximately dated by the discovery of Late Helladic III pottery at Tel El Amarna in a refuse-heap belonging to the palace of

<sup>1</sup> A. J. Evans, *Scripta Minoa*, I, p. 96.

<sup>2</sup> Cf. *Phylakopi*, pp. 238 ff.

TABLE OF SYNCHRONISMS

MAINLAND	CYCLADES	CRETE
<i>Early Helladic I</i> Polished Ware Unslipped A I Slipped A II Incised Ware Tombs at Corinth (A. J. A., 1897, p. 313 ff.)	( <i>Early Cycladic I</i> ) Polished Ware Primitive Incised Ware Pelos, Amorgos, Siphnos Phylakopi, § 2	<i>Early Minoan I</i>
<i>Early Helladic II</i> Glazed Ware B I and II	( <i>Early Cycladic II</i> ) Advanced Incised Ware Phylakopi, §§ 3, 4	<i>Early Minoan II</i>
<i>Early Helladic III</i> Glazed Ware B II Patterned Ware C I-II	( <i>Early Cycladic III</i> ) Phylakopi, §§ 3, 4, 6 Incised Ware of Syra and Naxos?	<i>Early Minoan III</i>
<i>Middle Helladic I</i> Gray Minyan Ware Matt-painted Ware I	( <i>Middle Cycladic I</i> ) Phylakopi, §§ 6, 7	<i>Middle Minoan I</i>
<i>Middle Helladic II</i> Yellow Minyan Matt-painted Ware I with curvilinear patterns Matt-painted Ware II-III Mainland M. M. III	( <i>Middle Cycladic II</i> ) Red Burnished Ware Kamares Ware Gray Minyan appears	<i>Middle Minoan II</i> Kamares Ware
<i>Middle Helladic III</i> Yellow Minyan Matt-painted Ware I with curvilinear patterns Matt-painted Ware II-III Mainland M. M. III	( <i>Middle Cycladic III</i> ) Phylakopi, § 9 Black and Red Ware Spiraliform Geometric	<i>Middle Minoan III</i> Melian Black and Red in Temple Repositories
<i>Late Helladic I</i> Mycenaean Ware with Spiraliform Decoration	( <i>Late Cycladic I</i> ) Red and Black Ware (Naturalistic)	<i>Late Minoan I</i>
<i>Late Helladic II</i> Mycenaean Ware with Naturalistic Patterns Ephyraean Ware	( <i>Late Cycladic II</i> ) Late Minoan II and Late Helladic II Ware, Local and Imported Ephyraean Ware End of Gray Minyan	<i>Late Minoan II</i>
<i>Late Helladic III</i> Degenerate Mycenaean Tel El Amarna Style	( <i>Late Cycladic III</i> ) Late Helladic III	<i>Late Minoan III</i>



Akhenaten,<sup>1</sup> certain differences have been noted in the two earlier phases. Thus at Korakou in the Second Late Helladic Period we observe that Cretan patterns of Late Minoan I style are much favored; and, furthermore, the process of development from linear to naturalistic decoration, which in Melos was largely completed in the Third Middle Minoan Period, we find working itself out at Korakou in the First Late Helladic Period. This does not raise up obstacles in the way of our synchronisms, however, for it merely means that, as is natural, the full effects of artistic impulses from the south first gain their ascendancy on the mainland at a date considerably later than at their point of departure. In consequence, the artistic development at Korakou may be as much as half a stage behind that prevailing during the same period in Melos, and almost a full stage behind that in Crete.

Turning now to the Middle Helladic Period, we meet no serious difficulty in the way of establishing fairly safe synchronisms here also. From the Second Middle Helladic stratum at Korakou we obtain our earliest Mycenaean ware—that is, pottery of mainland manufacture with designs and finish in Minoan technique—corresponding closely with fabrics of the Third Middle Minoan Period in Crete. At the same time, among the ceramic finds from the Temple Repositories at Cnossus are included examples of bird-vases like those common in the Third Middle Cycladic Period at Phylakopi, corresponding to the bichrome Matt-painted ware of the Second Middle Helladic stratum at Korakou and better known from the sixth shaft grave at Mycenae. We are therefore justified in accepting the Second Middle Helladic Period as approximately contemporary with the Third Middle Minoan Period of Crete.

In the First Middle Helladic Period at Korakou, Gray Minyan is the predominant pottery. The observations of Dawkins and Droop at Phylakopi<sup>2</sup> are illuminating in this connection; for they show that the bulk of Gray Minyan in Melos occurs in association with native geometric and Cretan Kamares ware. The appearance of Gray Minyan at Korakou may be slightly earlier, certainly is not later, than its occurrence at Phylakopi. In consequence we are enabled to equate roughly the First Middle Helladic Period at Corinth with the Melian and Cretan Second Middle Minoan Period.

For the relative chronology of the Early Helladic Period there is less evidence available; but we are, nevertheless, provided with a definite *terminus ante quem*. For, as already recorded, the final Early Helladic settlement was destroyed by fire, probably as the result of capture by invaders from the north. Resting directly on the layer of ashes, which testifies to this conflagration, is the early deposit of the succeeding settlement. There is no indication that any considerable time elapsed between this destruction and the new occupation of the site; on the contrary everything points to an immediate continuity of habitation. Accordingly, we may safely assign the latest of the three phases we have ventured to distinguish—that is, Early Helladic III—to the time immediately preceding the First Middle Helladic Period. Early Helladic III would thus synchronize approximately with the First Middle Minoan Period in Crete. In confirmation of this we may point to the patterned ware of group C II, regarding which it was suggested (cf. p. 113 above) that the light design on a dark ground might be the result of Cretan influence. The Minoan technique in question is characteristic of the Third Early Minoan Period. But, on the one hand, it must be remembered that the Cretan stimulus would produce its effects later on the mainland than in

<sup>1</sup> Petrie, *Tel El Amarna*, pp. 15 ff., Pls. XXVI-XXX.

<sup>2</sup> Cf. *B. S. A.*, XVII, p. 17.

Cnossus itself; and, on the other hand, there is also the possibility that the beginning of the Third Early Helladic Period falls within Early Minoan III.

As there is, up to the present time, no evidence defining the upper limit of the Third Early Helladic Period, so the confines of the Second Early Helladic phase are likewise not clearly marked out. But that this stage lasted a long time is manifest from the thickness of the stratum and the quantity of the characteristic pottery found in it. In the table, therefore, the Second Early Helladic Period has been synchronized with a large part of both Early Minoan II and Early Minoan III; and the glazed ware found in the Cyclades is in full agreement with this (cf. *Phylakopi*, § 3).

We come, finally, to the First Early Helladic Period, and again we are able to make use of Cycladic parallels. Thus the polished and incised sherds from Korakou, with their evident sub-neolithic character, correspond closely with the incised and polished ware of Phylakopi, Amorgos, Siphnos, etc. The most primitive vases from Pelos may, indeed, be slightly earlier than the similar ware from Corinth, but it seems clear, as remarked above, that both are included in the same category. These early wares of the Cyclades are associated by Mackenzie (cf. *Phylakopi*, p. 248) with Cretan vases of the First Early Minoan Period. In our table, consequently, it will be seen that the First Early Helladic Period is made in part contemporary with Early Minoan I and allowed to overlap somewhat into Early Minoan II.

The relative chronology indicated by the above tabulation of synchronisms, being for the present, at least, accepted, may tentatively be translated into absolute terms. The problem here involved depends entirely on the evidence of Egyptian objects found in the Aegean area and Minoan objects found in Egypt, and is too large and too far afield to be discussed in this report. Accepting Breasted's system of Egyptian chronology, we may take the following as the approximate dates, which, though not absolutely exact, are undoubtedly roughly correct:

Early Helladic	2500-2000 B.C.
Middle Helladic I	2000-1750 B.C.
Middle Helladic II	1750-1600 B.C.
Late Helladic I	1600-1500 B.C.
Late Helladic II	1500-1400 B.C.
Late Helladic III	1400-1100 B.C.

#### THE PREHISTORIC CULTURE OF KORAKOU

In concluding this account of the excavations at Korakou we may now, on the basis of the evidence presented above, attempt a brief summary of the prehistoric civilization and "history" of Corinth subsequent to the Neolithic Period. The Corinthia was, indeed, already inhabited in the Neolithic Age, as is shown by stone implements and neolithic pottery found at two sites. This material has not yet been prepared for publication, but the pottery is clearly related to Phocian and Thessalian fabrics chiefly of the Second Period. At Gonia, one of the two sites, polychrome ware of a type belonging to the Second Thessalian Period<sup>1</sup> was discovered immediately below and along with polished ware of the First Early Helladic Period. For the present, however, the relation between the neolithic inhabitants and the people associated with Early Helladic pottery must remain an open question.

<sup>1</sup> Cf. *Prehistoric Thessaly*, p. 16, "B 3 β" ware.

While it cannot, then, be definitely determined as yet whether the population we find established about the Isthmus at the opening of the Bronze Age was aboriginal or of alien origin, the Early Helladic Period was evidently a very flourishing time in the Corinthia. At least eleven villages, of which some were comparatively large, appear to have existed, and we are thus justified in assuming that the population was considerable. The land about the Isthmus, and especially in the vicinity and to the north of ancient Corinth, is by no means unfavorable to agriculture; it seems most probable, therefore, that these early villages were largely, if not entirely, self-supporting. At the same time, since three of the sites are situated directly on the shore of the sea and the evidence of the pottery examined above points to regular intercourse with other parts of the Aegean area, the inference is obvious that these early inhabitants were commercially active and that Corinth had already become an important centre of trade carried on by sea.

Future discoveries and especially further excavation of the sites now known in the Corinthia may be expected to throw much additional light on the civilization of the Early Helladic Period. In the meantime, however, it may be pointed out that, though theirs was a simple age, the inhabitants of Korakou were by no means in an extremely primitive state. They lived in substantial houses built up of dried bricks laid on stone foundations. Some of the buildings of the period were, indeed, of monumental size, as exemplified by the impressive circular structure recently uncovered at Tiryns. No complete house-plans are yet known, but it may be anticipated that they will show a variety of designs; apsidal as well as rectangular ends of houses are represented. Stone implements, as well as stone vases, were probably still in general use, and obsidian is conspicuously in evidence; but metal was also known, bronze being employed for pins and other pointed instruments. Bone was worked and highly polished. The potter's wheel had not yet been introduced, but no little versatility is displayed in the fashioning of vases; and in the course of the period steady, if not rapid, improvement may be traced in the potter's art. A fine glaze was invented, and before the period came to its end a characteristic system of geometrical ornamentation had been elaborated.

The civilization thus briefly outlined may be conceived as slowly evolving through four or five centuries. Before attaining its culmination, however, it was extinguished, and, as we have seen, the period ends at Korakou with the total destruction of the settlement. The evidence of the pottery indicates a complete break in continuity of civilization; almost no elements of Early Helladic culture seem to have survived the catastrophe. Accordingly, if the earlier inhabitants were not entirely exterminated or driven out, they were at least brought into complete subjection. This conquest was apparently carried out by a more powerful race coming from the north; ceramic testimony, at any rate, points to Phocis as the probable source of the victorious invasion, although the origin and development of Minyan Ware must still be left an open question.

The new culture, which immediately established itself on the site of the old, was of a more aggressive and more vigorous type. It was characterized by its progressiveness and its readiness to assimilate new ideas from abroad, adapting them to its own. Though their materials were the same, the Middle Helladic builders surpassed their predecessors in precision and neatness; and even the foundations of their houses, which alone survive, suggest efficiency. Here we may be dealing with the forerunners of the architects who produced the great fortification walls of Tiryns and Mycenae. Obsidian was still much employed for knives and weapons—such as arrow-heads—but stone implements were chiefly limited to hand-mills (querns) and grinders. Bronze must have



been used to a considerable extent, though the evidence on this point at Korakou is extremely scanty. There is no doubt, however, that metal-work was carried to a high degree of perfection; for Gray Minyan ware with its gracefully shaped vases is clearly an imitation of originals in metal—probably silver or lead. Polished bone pins and other implements are also of frequent occurrence. The pottery shows a marked advance over that of the Early Helladic Period, for the potter's wheel was now a regular accessory of the trade, and there is, in consequence, a noticeable improvement in form and fabric. Indeed, in point of fabric Gray Minyan ware was seldom, if ever, surpassed in any subsequent period.

Though details of the process are yet in large part wanting, the course of development of Middle Helladic civilization is in its main lines, at least, clear. Beginning as a distinctively northern or mainland culture, it rapidly absorbs, in its new domain at the cross roads of communications formed by the Isthmus, the impulses transmitted by the more advanced civilization of the south; and thus, in a progression exhibiting a series of well-marked steps, it gradually draws nearer to Minoan standards, until finally, in absolute continuity of development, it merges with, and dominates, the latest stage of that civilization. The successive phases of the process are most clearly illustrated in the pottery, as set forth in detail above. During the first phase Gray Minyan ware is predominant. This is succeeded by Yellow Minyan, in which northern shapes are retained, while southern influence appears in the smooth slip with which the surface of the vases is covered. In the following step this influence has become markedly stronger, as painted designs in southern style are applied to these slipped vases, which are, however, still chiefly northern in shape. Next in order we see in decoration the fullest development of free naturalistic Minoan art attained by the artists of Korakou, while southern shapes are as much in evidence as northern. And finally, in the last phase, the process is complete, but a reaction has occurred and it is the Minoanized civilization of the mainland which now takes the lead in the Aegean world. The Middle Helladic Period may be said to continue as long as northern elements predominate—including, that is, the first two phases; while the Late Helladic Period represents the ascendancy of Minoan elements in mainland civilization. But it must be called to mind again that there is no break whatever in the continuity of development.

The civilization of the Late Helladic Period is too well known from the excavations at Tiryns and Mycenae to require further elaboration here; and it is also far better represented in the splendid remains of the Argolid than at the more modest Corinthian sites. In explanation of the evolution of the simple, sturdy culture of the Middle Helladic Period, as we first see it at Korakou, into the regal magnificence of Mycenae, there is no necessity, nor is there evidence, for assuming an armed Minoan invasion followed by actual Minoan domination. On the contrary, the development, as we have examined it, seems rather due to peaceful penetration, chiefly of Minoan commerce and Minoan standards, and perhaps of colonies of Minoan artisans, among a people ready and eager to seize upon new ideas and new inventions, and willing to modify its own. The stimulus came from the south, but it acted on a mainland race which had a vigorous spirit of progress. The importance of the evidence from Corinth lies in the new light it reflects on the evolution of Mycenaean civilization. Korakou explains Tiryns and Mycenae.

In conclusion we may draw attention again to the fact that for the very end of the Mycenaean Period we have now at Korakou a clearer picture of the life of the private citizen than was possible before. Agamemnon and his noble peers have long enjoyed the prominence that was their due;



now light is shed also on the conditions of life of the humble commoner—the nameless *παις* of the Homeric poems, who with his fellows formed the bulk of the population and rendered Agamemnon's glory possible. We have recovered his modest house, though its clay walls have long since fallen away. We can picture him conducting his household worship about the pillar in his megaron. We have seen his simple bed, raised but slightly above the earthen floor. We have found the storage jars in which he kept his oil and grain; the quern on which he ground his flour; the hearth where he prepared his food; the vessels in which he cooked, and the dishes from which he ate his meal, and the cup from which he drank his wine. And in the disorder of his abandoned house we may recognize the haste with which he fled before that mysterious peril which, under the name of the Dorian Invasion, we believe engulfed his waning civilization.

# APPENDICES

## TABLE I

PROPORTION OF DIFFERENT WARES FOUND IN PIT E. A. (EAST ALLEY)—PERCENTAGES

Arbitrary Layers..	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Painted L. H. III..	650	514	472	302	019														
Ephyraean Ware..	007		003	025	019	036	015	017	001										
Painted L. H. I-II.	029	017	032	133	238	290	245	300	282	190	149	031							
Painted M. H. II..					002						012	005	012	027	026	028	014		
Black Monochrome	110	034	109	130	158	107	123	081	113	101	046	040	023	018	030	012	016		
Red Monochrome..	087	048	093	135	156	169	123	167	131	106	060	031	029	027	017	028	038		
Buff Monochrome..	065	325	240	209	301	271	368	230	277	330	275	454	509	484	420	349	258	111	
Gray Minyan....	015	017	008	010	016	010	015	019	018	034	068	081	069	121	112	165	360	435	046
Matt-painted Ware	015	007	019	044	079	077	086	167	128	182	356	255	300	265	329	282	226	140	011
Early Helladic Ware.....														004		031	021	194	793
Coarse Ware.....	022	038	024	012	012	040	025	019	050	057	034	103	058	054	066	105	067	120	150
	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000
Number of Sherds..	137	292	375	480	379	1382	815	418	656	527	236	223	171	223	305	315	575	108	87
Thickness of Layers in Metres	.35	.25	.15	.15	.10	.20	.10	.15	.20	.15	.15	.15	.10	.15	.10	.10	.20	.10	.30

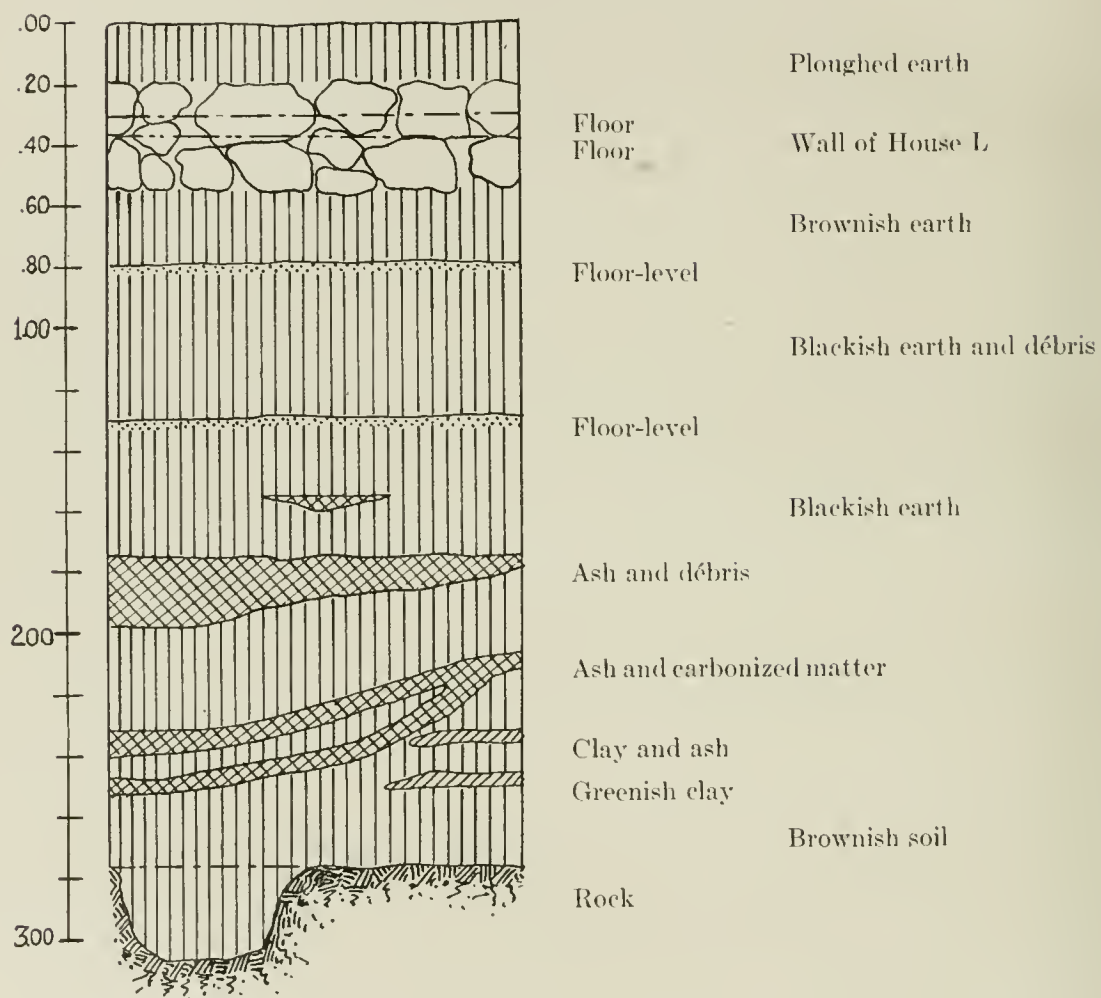
## TABLE II

PROPORTION OF DIFFERENT WARES FOUND IN THREE LAYERS OF THE LATE HELLADIC PERIOD

Layers.....	L. H. III	L. II. II	L. H. I
Painted Late Helladic III.....	518	003	
Ephyraean Ware.....	002	027	
Painted Late Helladic I-II.....	026	268	241
Black Monochrome.....	082	120	107
Red Monochrome.....	076	153	120
Buff Monochrome (Yellow Minyan).....	241	306	301
Gray Minyan.....	012	012	026
Matt-painted Ware.....	014	080	152
Nondescript Coarse.....	029	031	053
	1000	1000	1000
Total Number of Sherds.....	804	2576	1183
Thickness of Layers in Metres.....	.75	.40	.35

FIGURE 134

## STRATIFICATION OF WEST SIDE OF PIT E. A. (EAST ALLEY)



(The drawing is by Dr. A. K. Orlandos)

## POTTERY GROUPS FROM HOUSES AT KORAKOU

<i>Shapes</i>	<i>Whole or in large part</i>	<i>Fragmentary</i>	<i>Total</i>
HOUSE P (Northeast chamber)			
(1) Deep bowls . . . . .	5	9	14
(2) Wide shallow bowls . . . . .	1	1	2
(3) Shallow basins . . . . .	2	5	7
(4) Cups with doubly curved profile			
Vertical handles . . . . .	1		
Horizontal handles . . . . .	1		
Without handles . . . . .	2	4	8
(5) Cylixes on high stem . . . . .	5	12	17
(6) Jugs with spout and basket handle . . . .	1		1
(7) Stirrup vases . . . . .	1	2	3
(8) Water-jars (hydriae) . . . . .	2	3	5
(9) Oenochosae . . . . .		2	2
(10) Coarse jars . . . . .	2		2
HOUSE L			
(1) Deep bowls . . . . .	3		
(2) Cup . . . . .	1		
(3) Coarse cooking pots . . . . .	2		
(4) Small pithos . . . . .	1		
(5) Large pithoi . . . . .	2		
HOUSE H			
(1) Deep bowl . . . . .	1		
(2) Deep urn or crater on stem . . . . .	1		
(3) Shallow bowls . . . . .	2		
(4) Cup . . . . .	1		
(5) Cylixes on high stem . . . . .	6		
(6) Jar with four handles . . . . .	1		
REGION R			
(1) Deep bowls . . . . .	5		
(2) Wide bowl . . . . .	1		
(3) Bowl with side spout . . . . .	1		
(4) Cup . . . . .	1		
(5) Stirrup vase . . . . .	1		
(6) Hydria . . . . .	1		



## THE SO-CALLED TEMPLE OF HERA AT TIRYNS

In the light of the plan of House L at Korakou (cf. p. 80) it is interesting to review the case of the so-called early Greek temple at Tiryns. In his discussion of this building<sup>1</sup> A. Frickenhaus becomes involved in a number of difficulties, both architectural and chronological, which are serious enough to raise grave doubts as to the correctness of his interpretation.

The remains in question consist of the substructure of a rectangular building, measuring *ca.* 6.00 m. by 20.00 m., oriented approximately north and south, and constructed entirely within the great megaron of the palace. The west wall of this structure rests directly on the pavement of the megaron; the east wall, on the other hand, is superposed on the east wall of the megaron along the inner or western half of the latter. These walls, formed of rather small, unshaped stones laid in clay, are from 0.56 m. to 0.60 m. in width and stand to a height of 0.45 m. on the west and 0.65 m. on the east, the height of the older megaron wall being included in this last dimension. The building is divided by a cross wall—in which there is a space for a central door—into a rather deep portico, open to the south, and one long, narrow room. For an excellent plan and elevation see *Tiryns*, p. 3; the plan is reproduced in our Figure 135.

With these remains are brought into connection an archaic Doric capital of poros, found by Schliemann built into a late (Byzantine or modern) wall that ran across the "men's" court over the altar; an early terracotta antefix and a number of roof-tiles discovered on the east side of the hill in the entrance to the acropolis outside the gate to the upper citadel; and the mass of Greek votive terracottas which Schliemann unearthed outside the fortification wall on the west, near the stairway leading down from the small postern gate; to which are added a number of similar terracottas which came to light recently on the citadel itself. Combining these elements, Frickenhaus concludes that the building was a Greek temple, which, from the evidence of the style of construction, the Doric capital, the antefix, and the terracottas, he dates approximately in the middle of the seventh century B.C.

The chief difficulties in the way of this theory are the following:

The method of construction is wholly different from that known in other Greek temples. Even in the earliest of these, where squared blocks do not appear, quarried stone, which is at least roughly shaped, is used, and the walls are comparatively thick and solid. In the present instance, however, the walls are thin, and built of entirely unworked stones. In addition, there is no foundation for the portico across the front of the building, a peculiarity which can be paralleled in no other Greek temple. The construction is, in fact, as Frickenhaus himself admits, although on a smaller scale, practically identical with the construction of the Mycenae palace.

Another point of considerable perplexity for the supporters of this theory is the determination of the floor-level or ground-level of the temple; and upon the settlement of this problem depends the answer to a further question, namely, whether the walls as now preserved were originally foundations, and therefore covered, or actual walls visible above ground. Frickenhaus very properly points out that the walls are too thin to be foundations; the door-opening is carried down to the level of the floor of the megaron; the east wall is built so that its west face is in the same plane with the west face of the corresponding megaron-wall on which it is superposed, implying

<sup>1</sup> *Tiryns*, Vol. I, Athens, 1912, pp. 2-46.

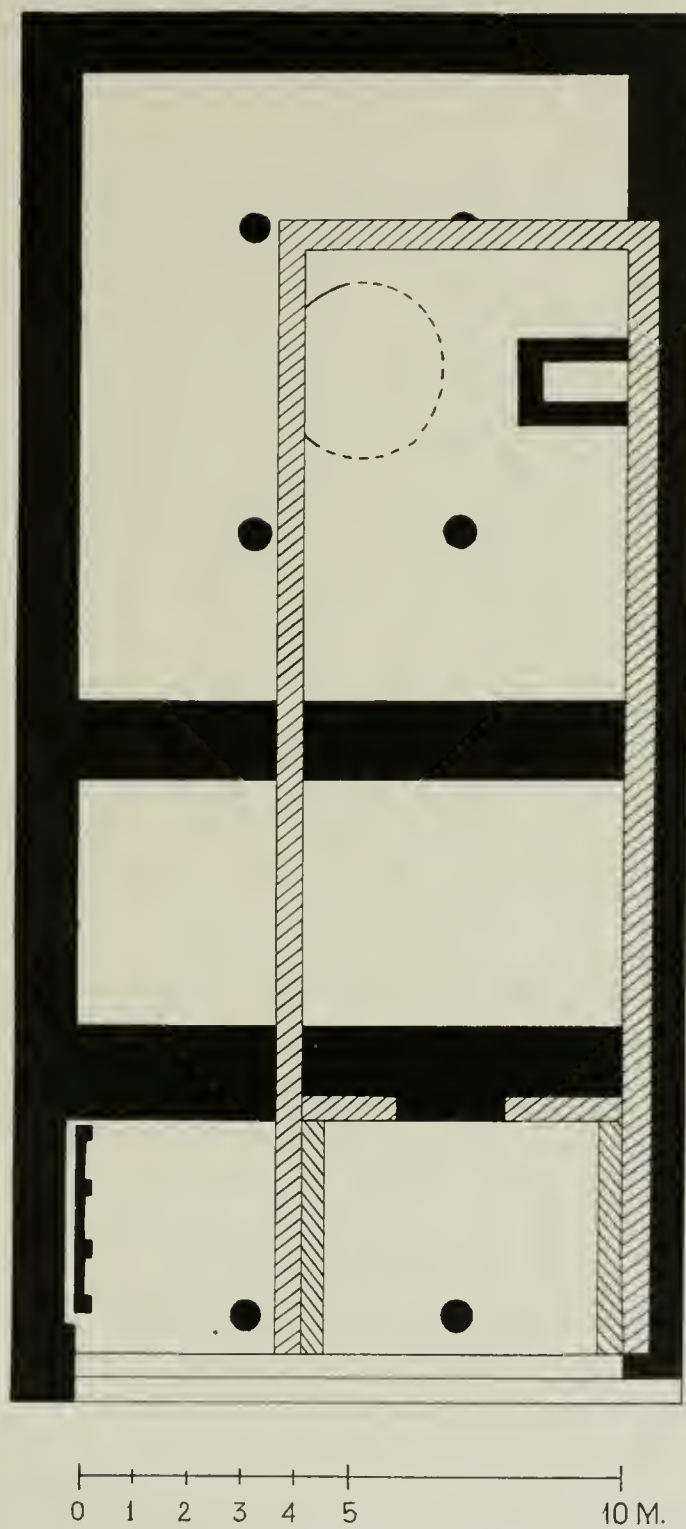


FIGURE 135. PLAN OF THE SO-CALLED TEMPLE OF HERA AT TIRYNS.

that this face was intended to be visible; and, furthermore, the walls of the building begin exactly at the top of the two steps which led up from the court to the megaron. Consequently he concludes that the floor of the temple was at the same level as the earlier Mycenaean floor and that the court to the south was also clear down to its Mycenaean level.

This involves, however, a very serious difficulty, for during the excavations of Schliemann it was observed that the whole acropolis of Tiryns was covered to a depth of one metre or more with a layer of earth and ashes containing almost exclusively Mycenaean débris and potsherds. A certain number of fragments of geometric pottery were indeed gathered up; but the percentage of later Greek sherds was infinitesimal, if indeed they were found at all. The question immediately arises: how is it possible, if a Greek temple was established at the Mycenaean level in the megaron and if the open court before the megaron was used at its Mycenaean level from the seventh century B.C. onward—how is it then possible that this same area was later covered over with almost purely Mycenaean débris, while the débris and potsherds which we should expect from the seventh century and subsequently, during the period when the temple was in use, have almost completely vanished?

This is, however, not the only difficulty encountered by the theory that a Greek temple of the period mentioned stood at the Mycenaean level in the megaron. For the Doric capital, which has previously been used as confirmatory evidence for dating the temple in the seventh century B.C., now becomes exceedingly embarrassing. In fact, no suitable place for a Doric column in the portico can be discovered at the Mycenaean level. There is no foundation to support it, nor is there any trace to indicate that such a column ever stood on the Mycenaean floor. Being loth to discard the capital altogether, Frickenhaus finally erects it on the old Mycenaean stone base for a wooden pillar, which is still preserved exactly in the axis of the portico, although he admits that the result obtained is quite unparalleled.

Finally there is a serious chronological difficulty. As Frickenhaus very well observes, the builders of the temple must have been familiar with the megaron of the Mycenaean palace as it appeared before its total destruction by fire. The plan is essentially the same; certain elements of the megaron appear, indeed, to have been used again in their original position. Thus the new building is so placed that one of the column-bases of the megaron and one of the portico lie exactly in its axis—a fact certainly not due to chance. Again, the old steps at the front of the megaron were evidently still used as an approach to the new building. Furthermore, the Mycenaean foundation, which still remains in the megaron against its east wall, obviously continued to stand in the later structure. To explain all this Frickenhaus is obliged to suppose that the Mycenaean palace continued to exist and to be inhabited quite to the end of the Geometric Period; that it was not till about 700 B.C. that it was finally destroyed in a great fire; and that shortly afterward a Greek temple was erected on the site of the megaron, by builders who were familiar with the appearance of the older structure. But, even if it be accepted that the palace dates from the very end of the Mycenaean Period, it is still almost impossible to believe that a building constructed in its upper part, at least, entirely of unbaked brick and wood could endure for four hundred years without suffering damage from earthquakes, or fire, or other causes, so serious as to necessitate repairs or alterations extensive enough to leave manifest traces. No parallel to such a survival can be shown anywhere. The great palaces of Crete were comparatively short-lived. So great an amount of wood was used in the construction of Mycenaean buildings that their destruction by



fire was ultimately inevitable, and this fate was never very long delayed. The early Greek temples, in which the ceiling and the roof were built of wood, suffered in a similar way, and it was only when stone began largely to supplant wood as the material of construction that they became safer and more permanent buildings.

It is not necessary, however, to heap up further difficulties in the way of the theory here discussed; for in the light of the plan of House L at Korakou the solution of the problem becomes evident. The later building within the megaron at Tiryns is not a Greek temple; it is simply a modest reconstruction of the earlier megaron—a reconstruction carried out toward the end of the Mycenaean Period after the destruction of the palace by fire. Thus is explained the striking similarity, both in construction and in plan, of the new and the old megaron. The new megaron was smaller than its predecessor. One interior column was sufficient to support the roof, and one pillar only was needed in the façade. The building was, therefore, so placed that two of the older pillar-bases lay in its axis, and on these the new wooden pillars were erected. Exactly the same arrangement of columns is seen in House L at Korakou. The later megaron was also built in the same technical style as the earlier—that is, the low walls as they still exist are merely the stone socle on which was laid the superstructure of crude brick. This is clearly proved by the fact that the walls as preserved today end in a practically level finished top (average height 0.45 m. on the west, 0.65 m. on the east side where it is superposed on the earlier wall; here perhaps the débris of the fire had raised the outside ground-level) above which there was obviously no further stone construction. The roof was probably flat, plastered with clay. The floor of the earlier megaron was used again; likewise the large court to the south at its original level, as well as the steps leading up from it to the megaron. A new bench was built along the side walls of the portico, a modest successor to the splendid “cyanus-frieze” of the great palace.

The predominance of Mycenaean potsherds in the layer of débris covering the palace is now satisfactorily explained. The great majority of these sherds are, as mentioned above, of the Late Mycenaean or Third Late Helladic type and belong, of course, to the period of reconstruction. I venture to suggest that, apart from the new megaron, certain other reconstructions marked on the plan of Tiryns also date from this period, and indicate a general Mycenaean reoccupation of the acropolis subsequent to the burning of the palace. The rebuilding of the altar, for example, probably belongs here, or rather the building of the platform round it.

The chronological difficulties involved by the temple-theory now cease to be troublesome. It is no longer necessary to suppose that the monumental palace continued without appreciable change to exist and to be inhabited for nearly half a millenium, while a great civilization declined and finally vanished, yielding before another, new and very different. We now obtain a normal sequence of habitation. The mighty structure of the early Third Late Helladic Period is succeeded by a modest house in the period of reconstruction, when an effort was made to save as much as possible from the wreckage of the fire. Subsequently, when the last remnants of Mycenaean civilization disappeared, we may suppose the hill of Tiryns to have been occupied again by a few humble houses of the Geometric Age. Traces of these may still exist in the later walls east of the megaron; and the geometric pottery found by Schliemann is undoubtedly due to these settlers. Still later, as is shown by Schliemann's find of the mass of Greek terracottas, it is clear that a sanctuary stood somewhere on the site. An old tradition of the greatness of the past probably kept alive at least a small shrine on the acropolis. There is no reason for supposing it to have



been anything more than a shrine. Now that the reconstruction of the megaron has been restored to its proper context, there remains available on the upper citadel no foundation that may be attributed to a temple. The lone Doric capital does not suffice to establish the existence of such a building; for it may easily, as Dörpfeld remarks,<sup>1</sup> have been dragged up in the Middle Ages from some other part of the citadel to be built into the late wall in which it was found.

<sup>1</sup> *Mycenae*, p. 271.

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1



2



3

FIGURE 1. SAUCE-BOAT, EARLY HELLADIC PERIOD, CLASS B II.  
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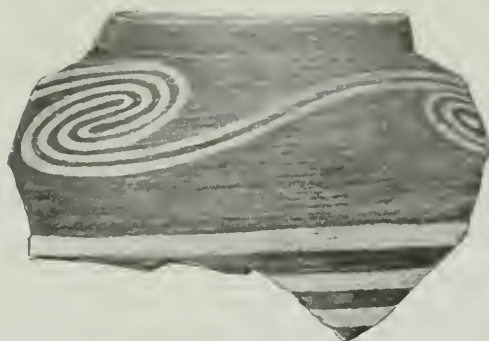
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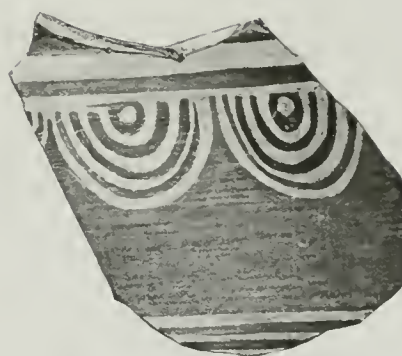
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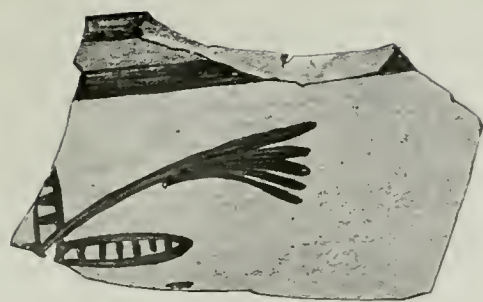
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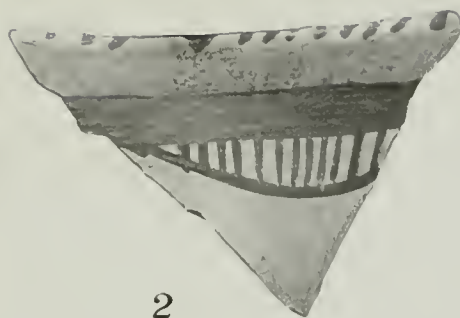
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SHERDS OF MATTPAINTED WARE AND LIGHT-ON-DARK MAINLAND WARE, SHOWING SIMILARITY OF PATTERNS, MIDDLE HELLADIC PERIOD.





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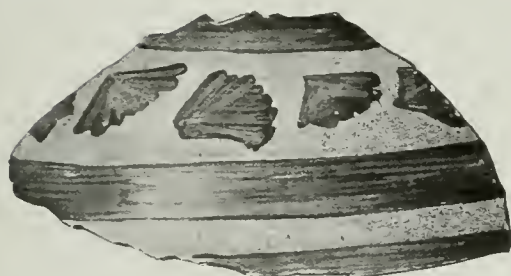
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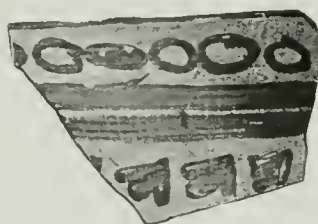
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8

FOUR SHERDS OF MATTPAINTED WARE, CLASS H, AND FOUR OF DARK-ON-LIGHT MAINLAND WARE,  
MIDDLE HELLADIC PERIOD.

SCALE 1 : 1







1



2



3



5



4



6



7

EXAMPLES OF PATTERNS ON CUPS OF THE VAPHIO SHAPE, LATE HELLADIC PERIOD.

SCALE 3 : 4





EWER OF GOOD FABRIC, SECOND LATE HELLADIC PERIOD.

SCALE 3 : 4



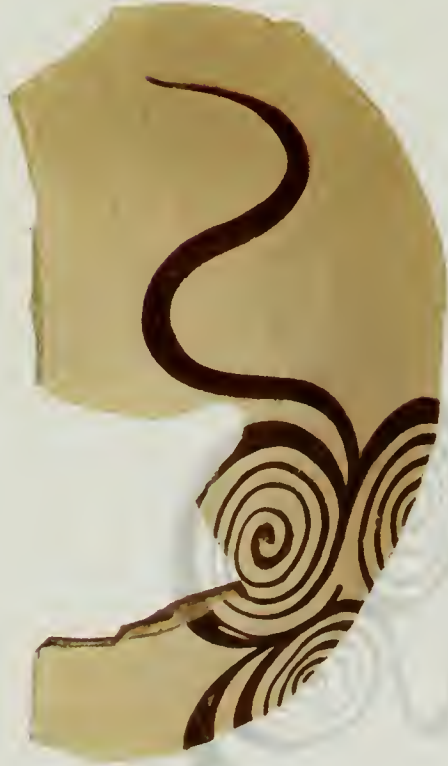




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4

FOUR SHERDS OF EPHYRAEN WARE, SECOND LATE HELLADIC PERIOD.  
SCALE 3 : 4





1



2

PLATE VII. TWO EPHYRAEAN GOBLETS RESTORED, SECOND LATE HELLADIC PERIOD.

SCALE 1 : 1









GENERAL PLAN OF THE EXCAVATIONS AT KORAKOU







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